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ABSTRACT

A handbook to serve as an outline for parent discussion sessions concerning four-year-old children is presented. It is divided into the following sections: Child-Growth and Development, Physical Development, Language Development, Learning Abilities, Children and Home Art-Activities, Reading To your Child, Suggested Good Books, Questions and Answers, Purpose of Story-Activity Hours, Story-Activity Hour Plans, Music for Story-Activity Hours. (CK)

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PARENT HANDBOOK

A guide to the information sessions for parents of four-year-old children
A guide to the story-activity hours for four-year-old children

PROJECT IN EARLY CHILDHOOD/SPECIAL EDUCATION
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U.S. Office of Education
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Cover photograph from four-year-old story-activity hour, Avenue A Elementary School, Hutchinson, Kansas--Danny Navarro and Jeffery Shannon.

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PARENT HANDBOOK

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INTRODUCTION

What an exciting time it is to be four years old with what seems to be a life time of running, skipping, and jumping ahead of you; the uniqueness of being an individual; the excitement of exploring for the first time the wonders of nature; finding you can control those marvelous instruments, the hands and feet; and having the right to develop in a safe, secure atmosphere. We as parents and teachers have a tremendous responsibility to provide the most facilitating environment for our children to grow and develop. It is with this purpose in mind that the Parent Handbook was developed. This handbook is provided to be used in conjunction with the information sessions for parents of four-year-old children in the Wichita State University Project in Early Childhood/Special Education. The handbook is not meant to serve as a complete guide to the study of four-year-old children; rather, it is meant to serve as an outline for the parent discussion sessions--a point of departure.

Marcus Ballenger, Director
Project in Early Childhood/Special Education
1972

CHILD-GROWTH AND DEVELOPMENT

why study child growth and development

Research in child growth and development has opened many doors for the parent and the teacher in being able to view the actions and reactions of children. The researchers have, through careful study, been able to view many children in order to help us understand one child. These studies have developed into what have been known as developmental patterns or sequences of growth. While we look at these patterns in terms of individual children, again it must be emphasized that these patterns are based on averages of groups of youngsters. Not all children will follow these stages of growth in the same manner; however, certain similarities appear to remain constant. A point in question:

developmental pattern

age 10 months child crawls

age 15 months child walks

While not all children will crawl at age 10 months and walk at age 15 months, all children do seem to crawl before walking. The crawling stage may last two hours for one and three months for another; nevertheless, the sequence appears to be the same. Although it may appear trite to discuss the sequence of crawling and walking, the basic understanding of the importance of child growth and development is reflected in the example--the sequence of learning experiences in relation to the sequence of development. Experiences

should be provided for crawling before experience for walking. What are some of these patterns of growth and development?

head to "tail"

A child's body development generally takes place from the head downward. The head becomes almost adult size and then slows in growth as the lower part of the body develops. While the preschool child's head has slowed in growth, his arms and legs grow rapidly with intermediate trunk growth.

the middle out--large muscles before small

A person's body tends to mature from the main axis area outward. (A baby controls the movement of his shoulders before he can control his arm movement.) The large muscles of a child's shoulders and arms mature before the smaller muscles of the wrists and fingers. For this reason, young children find it easier to catch large balls using their arms and hands. A child attempting to catch a small ball using only hands and fingers can become frustrated when wrist and finger movements are not yet refined. The slower development of the finer muscles of the wrist and fingers also explains why young children can get more satisfaction from using large diameter crayons, pencils, and painting brushes. These instruments do not require the fine control of only finger muscles to hold and move. The hand muscles grasp while the more developed arm muscles are used in moving the instruments. Large pieces of paper are also given to children to allow them to use large muscle movements in making their pictures.

the whole child

Patterns of growth and development can be studied in different ways. One way is to consider the child's growth and development as being divided into four areas: physical, social, emotional, and intellectual. When the child is observed in this way, two ideas must be considered. First, while considering developmental accomplishments in each of these areas, one is continually reminded that the complete child is being studied; accomplishment in one area often affects one or more of the other areas. Second, development in any one area is not matched by even development in the other areas. To explain: A child who has learned a new skill or behavior will often go to what seems to be extremes in using his new accomplishment. The child who has discovered he can ask questions may seem for awhile to never stop asking questions. The child who has just learned to walk may insist on being fed on his feet. A child who has spent and enjoyed much time at home drawing pictures that mother can recognize may come into his first group experience with children of his own age and then bring home pictures that mother thinks are not as good as he can do--and she's right. Her child probably colored with a group of other children and was devoting most of his attention to exploring the social situation and was developing social skills, not artistic skills. With this general pattern of going "all out" in using any new kind of behavior, goes additional understanding that progress in one area may seem to be accompanied by regression in another area.

the four year old

With these so called basic ideas in mind about child growth and development, the following outline is offered as a point of departure. Remember, not all children reach any one stage at the same time nor will any one individual four year old exhibit all of these characteristics; however, in observing four-year-old children as a group, the following patterns seem to appear:

Physical:
- weight--average 38 pounds
- height--average 38-43 inches
- extremely active
- attempts to perfect skills of running, jumping, galloping and climbing.
- develops a sense of rhythm
- develops body balance
- except for occasional singing games, is not ready for organized games
- large muscles are more developed than small
- usually wants to toilet alone
- occasional night bedwetting accidents
- establishes preferences in foods
- dawdles at mealtime
- gives up nap--requires a long night of sleep

Social/Emotional
- asks many questions
- likes to talk to adults
- wants to become independent but keeps a close check on adults
- accepts a small amount of responsibility for his property--but needs frequent reminders
- plays alongside others
- imaginary companions may be quite real
- loves to experiment with profanity and words about elimination
- chatters constantly
- likes feeling of independence--but with boundaries
- learns to cope with the reactions of other children
- temper may flare--but shortlived

PHYSICAL DEVELOPMENT

The four-year-old level is an extremely active one. During this time, the emphasis in development is concerned most strongly with the area of the arms and legs. Intense concentration is usually evidenced in activities of running, jumping, climbing, catching, throwing, hopping, balancing, and sometimes skipping. At this stage, the child is interested in the discovery of himself. He exhibits this in his constant referrals to "look at me," "I can do it," or "I can jump higher." The area of physical motor development is important and is a concern in that physical gross motor development is one part of the whole child. In looking at this child as a whole, if one part is out of balance, it may affect the other sections. An example of how this might affect a child in the second or third grade might be: A child who is not able to "hold his own" in playground physical activities may become a social outcast. As the children shun him socially, he begins to wonder about his self worth--he becomes withdrawn and moody or aggressive and hostile. In turn, either of these behaviors would probably result in an academically and/or socially failing child. It is this "snowballing" effect that is of concern as we look at the whole child in terms of his physical development. With the child's body developing at such a rapid pace, it becomes increasingly important for parents and teachers of four-year-old children to provide activities and experiences for children to develop their physical bodies to the fullest extent and an environment that is safe to explore, accepts failure,

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but encourages the child to try again.

The following points of emphasis as well as the suggested equipment and activities might be considered in planning activities for four-year-old children:

points of emphasis

a. emphasis is on arms and legs

b. skills for concentration

(1) alternate feet (stairs)

(2) sense of rhythm

(3) overhand throwing

(4) hopping, jumping, and skipping

(5) sense of balance

c. emphasis is on separate activities--except for singing, rhythmic activities, and short story activities, the four year old is not ready for organized games

d. does not often admit inability--seeks reassurance--may brag

materials for large motor development

large blocks
large toys - trucks, etc.
jungle gym or other climbing equipment
swings
tricycle
large balls
balance boards
ladder or stairs
shovels, hoes, rakes
large boxes
wood work

materials for fine motor development

paint brush (large brushes and large paper)
scissors (no patterns)
lace shoes
buttons
zippers
pouring activities (for water or sand)
small blocks
wood work
pegs and peg board
puzzles
some sewing equipment
large crayons (large paper--at least 12 x 18 inches)
paste
clay

LANGUAGE DEVELOPMENT

Language development is probably one of the most unique and complex parts of your child's development. The child's language is a mirror of his self-concept, his tool for socialization, and his method for communication of his thoughts and experiences. In looking at language and speech development, there are several assumptions made as to the development of the speech process:

1. During the first year of life, there is tremendous growth in the development of speech and language communication. The sounds of crying and cooing are developed during this first period for biological needs. The baby is hungry--he cries. The baby is fed--he coos with pleasure. The vowel sounds are usually developed first with the consonant sounds developed later.
2. A child understands many of the spoken symbols long before he can use these symbols. This is easily seen in the example of a baby responding by head and eye movement to the direction of the mother when the word "mama" is used--the frantic movement of arms and legs when the word "bottle" is used is another example. The progression of word development is from nouns (house, dog, brother, etc.) to verbs (run, jump, etc.).
3. A child's speech and language develops by imitation of the person or persons most closely associated with him. His style, tone, use of and power over words is directly affected by what he hears and perceives as acceptable means of communication.

4. Speech, like other areas, develops at varying rates of speed. Speech is affected by physical functions of the body, by psychological disturbances, and by social factors. For instance: illness such as pneumonia, severe or prolonged throat irritation, or any number of the fever illnesses may cause a delay in speech development. A marked change may be seen in the speech process during times of considerable growth in other areas. For example: it is not unusual for a four year old to suddenly begin to stutter when in the past his speech and language development have been most adequate. What may be happening at this time, and for a short period of time, is that the child's mental capacity to think and develop a sequence of thought may have out-distanced the tongue and muscle ability to produce those sounds. Also, his ability to recall vocabulary may not be as developed as his thinking ability. Psychologically: the arrival of a baby sister or brother may have a regressive effect on the speech development. The same may be said of the addition of an adult (aging grandparent, etc.) to the family. Socially, there may simply be no need for a child to speak. Older children may interpret for him, parent or grandparent may respond to anticipated needs, or a pattern of non-verbalization may have been consciously or unconsciously developed because of the family making the need for speech almost nonexistant--"show mama," "this one?" or "I'll do it." With these assumptions in mind, how can you assist the child in developing his speech and language? Since speech is the auditory symbol of thought, it is extremely important for the adult to help relate the real objects to word symbols.

The parent can, in day to day conversation, reinforce the child's understanding of the symbols of language (words). This type of reinforcement is not limited to the beginnings of language. In the early stages, the adult repeats "block," "button," "cup," etc.; however, at the four-year-old level, the conversation might be, "Will you hand me the large, round mixing bowl?" or "How many sides does the table have?" Increasing conversation not only serves to link the real object to the word symbol, but it is important because language develops in relation to its use. Needless to say, the more skilled a child is with the manipulation of language at his entry into school, the greater the chances are that he will meet with success in his continued language development. It is very easy for parents to succumb to the "ordering or forbidding syndrome." In this type of activity, the only conversation with the child is nonresponsive "do this, do that" or "don't do this or don't do that." No advantage is taken of the obvious opportunities for conversation--during the breakfast or evening meal, during meal preparation, or in the automobile. Research studies are being reported which show that the frequency of a child's interaction with parents in questioning and discussion is highly related to his intellectual development. This being the case, parents can have a great influence on the development of the child's language by extending the process of questioning and discussion. Talk with children--not just to children. Ask leading questions--"Why did you...?"; If you changed places..."; "What do you think would happen if...?"

Remember, your child's language is his tool for thought, his method of entering the social world, and his claim to individuality--he needs your help, your time, and your patience in developing this area.

LEARNING ABILITIES

We are often amazed at how the children within one family can be so vastly different. One child may be quiet and passive while another child may be very assertive and extroverted; one child talks at the age of one while another doesn't speak at two years. We know that, to a great extent, the environment in which we live shapes our personality and determines our behavior. It seems logical that children who are reared in the same environment (that is, the same family and home) should be alike. The fact is that no two children grow up in identical environments. Even two children living in the same home, with the same parents, are having different experiences. A first-born child has had the experience of being the only child in the home and quite the center of attention. Most of his early experiences are with adults. Along comes the second child--to the same home and to the welcoming arms of the same parents--but to him, the setting is very different. The second child has an older brother or sister to interact with; his parents will probably act differently toward him than they did when they were brand new at being parents. A third child comes into still another setting--there are two other children with whom he must interact and share; the family's economic status may be more stable than it was in earlier

years--a lot has changed since that first child was born.

When we look at the different experiences of each child within the home, it is understandable that each child should reflect different personality patterns. As an example, let's look at the Nelson family. Lisa, age 11, is very independent, outgoing, verbal, and does very well in school. Michael, age 9, is very much like his sister. But the Nelsons are very much concerned about their youngest, Freddy, age 4. He is very quiet, hardly talks at all, and when he does speak, his language is very immature, resembling "baby talk" much of the time. He cries easily, and does not play well with the other preschoolers in the neighborhood. If we look at the family structure, it is clear that there is nothing "wrong" with Freddy--he is using the behavior that works best to fulfill his needs in the family. Why are these children so different? Lisa had all her parent's attention, was talked with a great deal, and learned early to get along with adults and model their behavior. Michael had his sister as a model. When Freddy came along, he was the "baby" of the family, with two very doting older siblings. He was pampered; he is still treated like a baby--so he acts the part. Lisa and Michael do most of his talking for him. When he wants something, all he has to do is point and grunt, and someone will run to get it for him. It is not necessary for him to talk most of the time, so why should he go to the trouble? He doesn't need to be aggressive; all he has to do is passively sit back, and people will take care of all his needs. Frank is the four year old who lives just down the block from the Nelsons. He, too, is the youngest

of three children, but unlike Freddy, he is very aggressive. In his home he does not automatically receive the attention he needs, so he has learned to "demand" it in very obvious ways.

As exemplified in the cases of Freddy and Frank, children react differently to similar situations on the basis of certain seemingly inborn unique personality traits. These personality traits account for still more differences among children. They come into this world with personality traits uniquely their own, and therefore two different children might react to the same person or the same situation in two different ways. For example, some children have a lower frustration tolerance than others. This means that it does not take much to frustrate them. This is especially important in learning: when faced with a problem, an easily frustrated child will quickly give up, while a child with a greater tolerance for frustration will keep at the problem in an attempt to solve it. The two children need different atmospheres for learning--one needs a special program of small steps geared toward insured success, while the other can face the challenge of a more difficult problem-solving approach. Therein is just one of the many factors which implies the need for individualized instruction of children. They are, indeed, different; these differences must be recognized and accepted.

In failing to accept the individual differences in children, we are asking them to be what they are not, or to do something they cannot do. If a child does not act as we expect him to, does not live up to our expectations of

him, then we assume that there must be something "wrong" or "abnormal" about him. The question each of us must ask ourselves is: "Are my expectations of this child based on what he is able to do, or on what I want him to do?" If the answer is the latter, it is time to look at the child and set some realistic expectations based on his personality traits and his abilities.

Many of the children who are said to have "learning disabilities" are simply the victims of teachers and parents who expect them to do more than they can do. In order for children to learn certain tasks, they must be in a state of "readiness" for the particular skill. Readiness includes three factors:

1. The child must be physically able to perform the task.
2. He must have the proper background of experiences which lead to the development of this skill.
3. He must be motivated--that is, he must want to learn the task.

Let's take speech and language as an example. In order for a child to learn to speak,

1. He must have the physical apparatus necessary to speak, (lip, tongue, larynx, etc.) and they must be developed to enable him to speak.
2. He must also have had a good background to promote the development of language. He should have had a great deal of verbal stimulation during infancy, and the experiences necessary in order to recognize speech as a mode of communication.
3. Finally, he needs to want to learn how to speak. He must have a need to communicate verbally with others.

Thus, it is more than a matter of teaching a child in order for him to learn.

He must be ready. This state of readiness comes to different children at different times. If this is not taken into consideration--if all children are expected to count to ten by the age of five, or if all children are expected to read by age six--then we are guaranteeing that those children who are not ready to count or read by those ages will fail, and will, indeed, be "learning problems." This is not a "learning disability"; this is a problem of a parent or teacher basing his or her expectations on what she wants the child to do rather than on what the child can do.

Traditionally, the child who is "different" has been considered so in a negative way: to be "different" is to be "abnormal." In recognizing that children are individuals and vary in their personality traits and abilities, we must also broaden our perspective to accept as "normal" a wider range of behaviors. This raises an important question: Where do we draw the line between "normal" and "abnormal" behavior? A simple guideline to follow lies in this question: "Does the behavior hurt the child or anyone else?" If not, then it probably falls within the wide range of normal; if so, then steps must be taken to change the behavior into that which will make the child happier. Let's look at an example, the withdrawn child. Some children appear to be withdrawn; they prefer to play by themselves rather than with other children; they don't seek out the companionship of other people. But this falls within the range of a "normal" personality trait, for the child can communicate and relate to others when he wants to. The child about whom we should be concerned is the child who is withdrawn because of fear,

anxiety, anger, or because he does not know how to relate to others. This child needs help because although he needs to communicate and relate to other people, something is keeping him from doing so. And, because he cannot communicate his needs to others, the needs go unfulfilled, thus withdrawn behavior creates an unhealthy state for that child. A similar example is the child with the opposite behavior pattern--the aggressive child. Some children are just rough-and-tumble, others are aggressive to the point where their behavior turns others away. This is when behaving aggressively becomes harmful to the child.

By recognizing and accepting differences in growth, development, personality, and learning in our children, we enrich our relationship with them. We come to appreciate each for what he is--not what we would like him to be. By accepting him, we help him to accept himself and others--one of the most valued lessons in life.

CHILDREN AND HOME ART-ACTIVITIES

As children use art materials they progress through developmental stages. The parent who is aware of these stages is better able to help the child in his attempts to progress. Awareness and understanding of these levels also provide clues for understanding the child's physical, social, emotional, and intellectual growth and development.

Generally between the ages of two and four a child will do a great amount of scribbling. At first this scribbling will be uncontrolled--a physical activity involving mostly the large muscles of his arms and shoulders. This uncontrolled scribbling may be done on paper with crayons or other art material, but it can also show up in his cereal, in sand, in mud, on the frosted window, or on the wall. In his mind the type of marks he may make has no relationship to the way he moves his arms and hand--this is purely physical activity.

From uncontrolled scribbling comes controlled scribbling. The child has now gained control of his muscles and can make his lines go the way his mind desires. Picture 1 was painted by a four-year-old child who had gained some control over his muscles and his use of paint and paint brush. Picture 2 shows a child's ability to control his muscles. Notice the controlled lines and the large area of paint on paint. Not only do children have to learn how to control their own movements, they also have to experiment

and learn the capability of new material and how it can be controlled. Picture 3 was painted early in a kindergarten year by a child at a painting easel. Dabbling his brush again and again on his paper, he soon learned how to control the medium of paint to keep it from running. In a few days he produced Picture 4 which shows great control of line and controlled use of art material. Picture 5 shows good control of lines and was one of a four year old's first paintings.

What do Pictures 1 through 5 mean to the child? For each child there was pleasure in the physical activity of painting and a chance for developing more muscle coordination. Each could experiment with the medium of paint. None of the children were attempting to make particular objects--it was just physical activity. Adults need to respect this stage in a child's development because the child needs to gain coordination and control and learn what he can do with materials. If a child in this stage is asked, "What it it? " he may feel that he is supposed to be making some "thing". Children of this stage do not think in terms of making "things" and are not yet capable of it. To let a child feel that he is supposed to be making objects when he is in this stage can destroy a child's confidence in himself for self-reliance and can interfere with his art development.

A child in the controlled scribbling stage may bring his finished paper to an adult. What can the adult say? Generally the child just wants some comment from the adult that shows that the adult recognizes that the child

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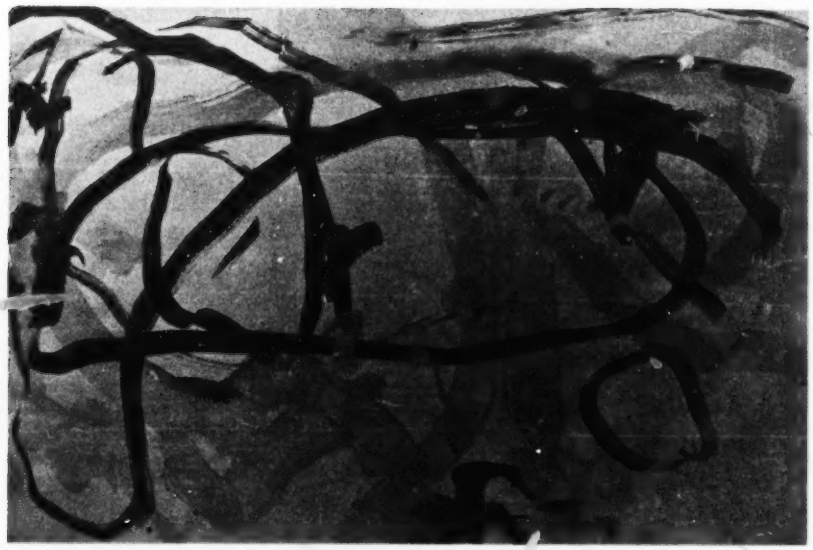

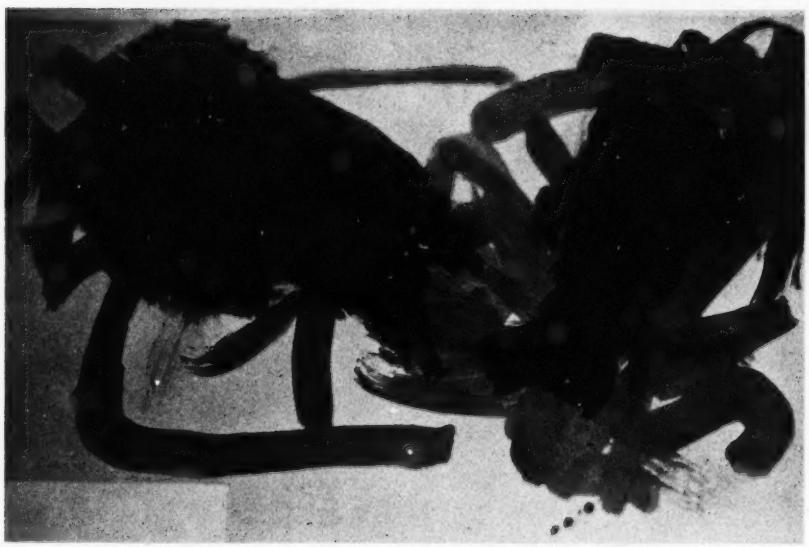

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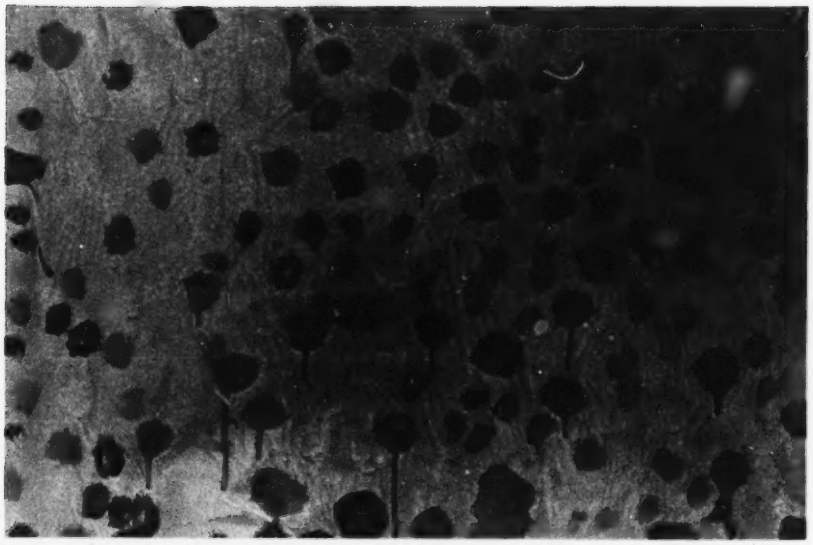

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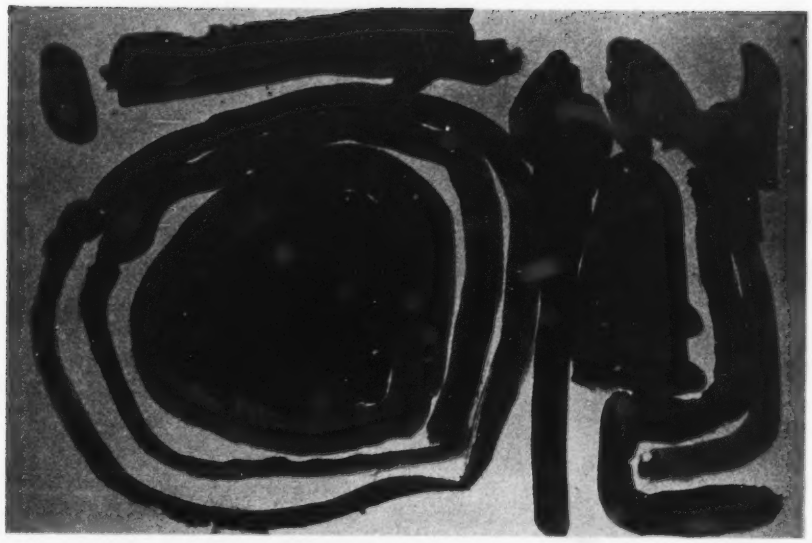

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painted (or used whatever material was available). Often an adult's look at his painting and a comment such as, "You enjoyed painting, didn't you?", or "You've worked hard on your painting, haven't you?" will send the child happily on to his next activity. Other comments an adult might make could call attention to colors or lines and shapes in the painting. "Isn't that a pretty bright blue color in your picture?" or "Look at those curved (or straight) lines in your picture."

What does the ability to do controlled scribbling mean for the child in other areas of his development? His gain in muscle control and coordination means he can become more independent. Because he has this physical control, he can now be encouraged to feed himself and help with his own dressing.

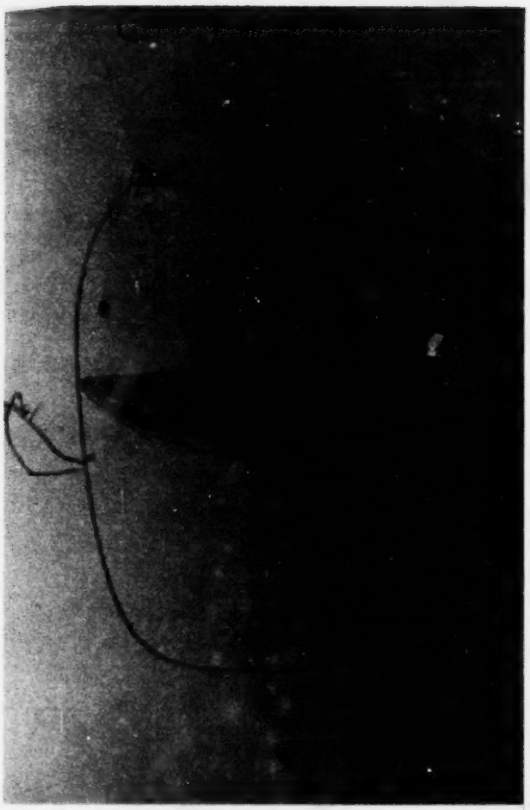
As the child does controlled scribbling there comes a point when he starts to name his scribbles. Picture 6 is a painting by a four year old. Having finished his painting he announced that he had made a "rooster." One cannot be certain about what happens in a child's mind--some lines in his picture may suggest to him that he has made a "rooster," he may simply give a name to his finished picture, or he may start out with an idea before making any marks. Whatever the mental process involved, the naming of his scribbles indicates intellectual growth for the child. The child has come from just physical activity to thinking in mental pictures or images. While adults

#6

probably will not recognize the objects in a child's picture, the objects are important to the child. Trying to guess what a child has made and guessing wrong can hurt a child's self-confidence. Asking, "What is it?" can be a sign to the child that the adult has no idea what is in the picture. An adult can encourage and build confidence in a child by showing interest in and responding to his work with comments like, "Tell me about your picture." This kind of comment encourages a child to think about what he says is in the picture and helps to make the image in his mind more vivid. This type of response is also good for the child's language development.

Between the ages of four and six, a child will begin to develop symbols. With his increased muscle control and his thinking in terms of images, a child starts the "I'm going to make..." process. He has an idea in mind first and then expresses it with his art materials. Each child will develop his own symbols for various objects as long as someone does not interfere with his development. Picture 7 shows a typical beginning symbol for a person. If the child who made this picture had been asked how many legs ears, or noses a person has, he probably could have quickly answered; however, at the time he made his picture, these details were not important and, therefore, were not reflected in his picture.

Each child develops his own symbols in his own ways. The child who produced Pictures 3 and 4 in September was making symobls for boys in Picture 8 in October. Children are flexible as they develop their symbols. As they



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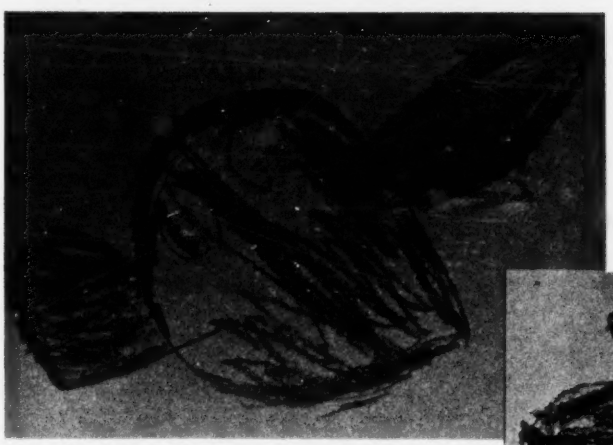
#8

become more aware of what they are representing, more detail will be added to the symbols. Pictures 9, 10, 11, and 12 show how one four-year-old girl was flexible in developing her symbol for a person over a period of several months.

What does a child who is making symbols show in his pictures? In his art work a child will show two important things: his knowledge or understanding about what he chooses to represent and his feelings or relationship towards what he represents. The way knowledge and understanding can be reflected in a child's art activity is illustrated by Pictures 13 and 14. Both pictures were painted by the same four-year-old girl. People are represented in both pictures. Picture 13 has a "normal" person like the child or her mother. Why are the people in Picture 14 so different? As described by the child, the people in Picture 14 are "Indians." What knowledge or understanding does the child have about Indians? Could it be that she thinks of feathers, noise (large, round mouths), and movement (curved, sweeping bodies)? One cannot be certain of a child's understanding of a subject just by looking at his pictures, but the pictures may give clues. Pictures 15 shows one way a child showed his feelings in a drawing. This is a kindergarten child's picture of his classroom's guinea pig. The very realistic drawing shows the child's extensive knowledge about the guinea pig; however, the feet and toenails are too large for the rest of the animal's body. Too large, that is, if one is looking for a realistic (photographic type) representation. The child who drew this picture was very fond of the guinea pig. He



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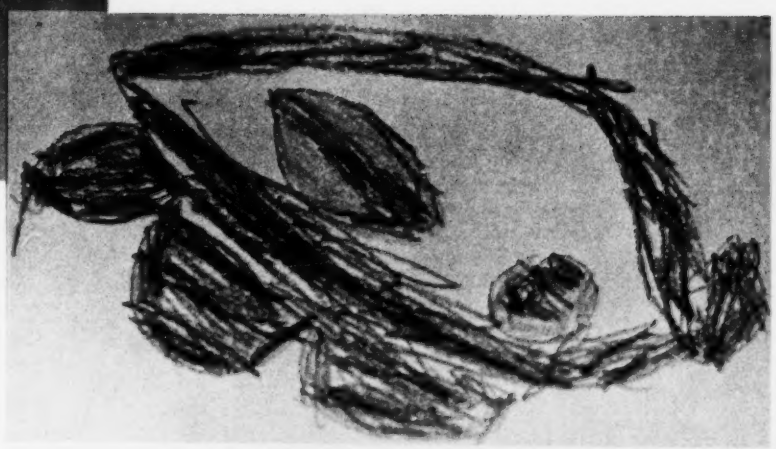

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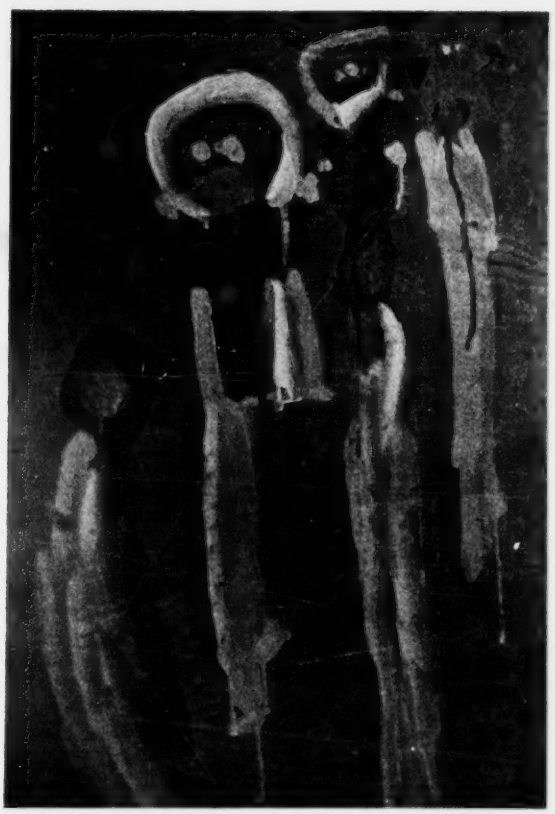

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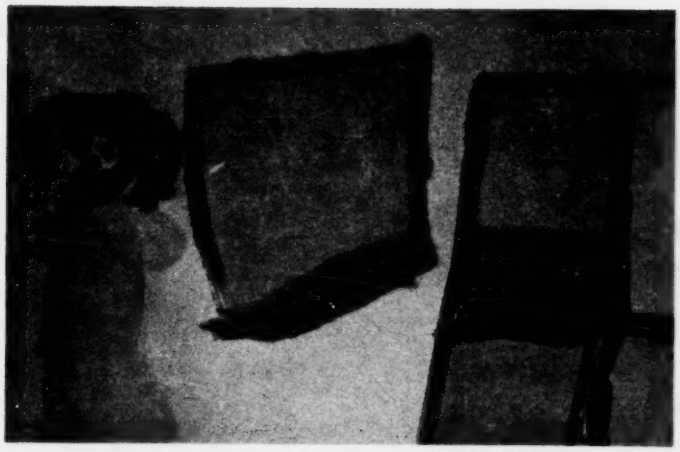

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14

#15

often enjoyed holding it, but when he would start to pick it up, he usually failed to get his hands all the way under the animal's body. As the child lifted the guinea pig, the unsupported feet of the animal would kick and the child's hand would get scratched. Therefore, in his picture the child not only shows a great amount of information but also he shows his feelings by the obvious exaggeration of the size of the animals toenails. To say that this child's picture is wrong or not correct is to deny the true purpose of children's art work.

What is the value of a young child's art work? The value is in the process, not the product of art activity. The value comes as the child is involved in his art work--making decisions about how to express his knowledge and feelings, thinking about the details that will show in his work, and in discovering how to make the art material conform to his wishes. Even though the finished product may not be recognizable to the adult, the art activity has had value to the child if his thoughts have gone into the process.

How can an adult help a child who is at the stage of starting to develop his symbols? What a child chooses to represent and the way he does it will depend on what is in his mind. We help a child by providing him with many different experiences and by seeing that he has the fullest possible sensory reactions to these experiences. We provide experiences which allow him to see, hear, feel, taste, and smell. We make him more aware of his experiences by asking him thought stimulating questions and by calling his attention

to different details of his experiences. We talk with him about common activities. As he brushes his teeth he can be asked, "How does it feel?" "Taste?" "Smell?" When he is riding in the car he might consider, "How does the car feel?" "What do you think makes the ride bumpy?" "Do you smell anything?" "What can you hear?" As the child becomes more aware with all his senses, the images in his mind become more vivid. The more vivid these images are in his mind, the easier it will be for him to express these images with art materials--or as he gets older, with paper and pencil in words. Children are helped most by making them more sensitive to the real situations.

Do we help a child by showing him how to make something on his paper? Remember that a child engages in art activity to express himself--not just to produce a picture. If we criticize the way he makes an object or show him how to make something, we are not accepting him or letting him express himself--we are robbing him of chances to grow. The decision-making is the important part of children's art. If a child wants a particular object in his picture and comes to the adult with a request of "make me a..." the adult can help this child most by going with the child to the real object. As the child and adult look at the object, the adult can ask questions such as, "Is it long?" "Which part is larger?" Questioning helps the child become more aware of the object. As he returns to his art work, his mental image of the object will be more vivid and he will make a symbol which is satisfying to him (as long as the important adults in his life haven't made him feel that it

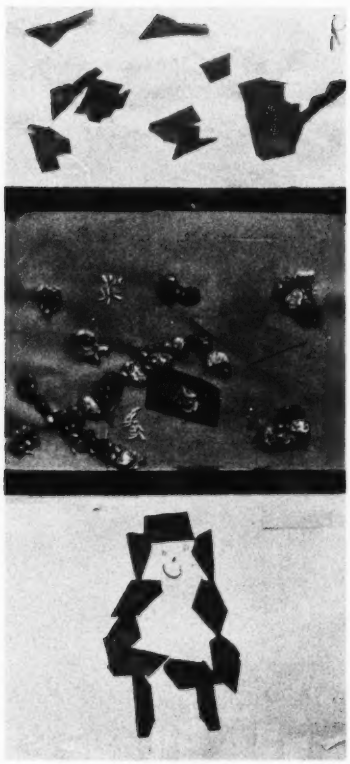
has to be realistic). The symbol may not be recognizable to the adult but the art process for the child has made him more aware, has encouraged his thinking, built his self-confidence, and therefore, has been of value to the child.

Keeping in mind the value of art activity for a child, consider the use of coloring books, patterns, and models for children's art work. How much of a child's feelings and knowledge can he express on a page of a coloring book or when copying a model? What decisions and choices can he make in a coloring book other than what color to use? (Typically, most young children do not care if the dog they color is red, green or brown). With coloring books and patterns the child does not rely on his own thinking. He may become accustomed to adult-type, realistic drawings which at his stage of development he could not possibly draw. But if he thinks that he is supposed to draw a dog like the one in his coloring book, what does this do to his self-confidence and perhaps his willingness to try? How can he show his relationship to the dog in the coloring book? It is not his dog, because he did not draw it. He cannot express his feelings by making the mouth and teeth extra large to show he is afraid of the dog nor can he put himself in the picture holding the new little puppies that his mother dog had. Coloring books and patterns are directed towards products, not the important processes that are of value in children's art activity.

Children develop physically and intellectually through art activities. They

also can develop emotionally with the help of art activities. A young child's feelings are strong and often greater than his ability to use words to express himself. He can find a way of expressing his fears by making the guinea pig's toenails and the dog's teeth large. In a very young child, strong feelings may be expressed physically. A young child cannot be allowed to beat on his little brother, but he can be given art materials that allow him to express strong feelings in acceptable ways. It is all right to pound, pull and squeeze clay or to do a paper tearing art activity. Art activity is a good outlet for emotions and can be used throughout a person's life.

The following are a few suggestions of materials and activities young children could enjoy and benefit from at home. Remember, even if a child is drawing realistic looking objects with his crayons (which he has had for a long time), when he is given a new material, he probably will start at a scribbling or "messing around" level until he finds out what the material can do and what he can do with the material. Four year olds produced Picture 16 by gluing various material to large papers. The top picture shows the work of a child who enjoyed cutting pieces of paper and gluing the pieces just any where on his paper (experimenting with materials and enjoying the physical process of doing); the middle picture shows a child's controlled placement and use of beans, rice, macaroni and other materials which he chose to glue to the paper; the bottom picture illustrates a child's controlled use of art materials to make a rather realistic symbol.



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For further information about children and their art, refer to

Your Child and His Art--A Guide for Parents by Viktor Lowenfeld

(Macmillan Company, 1954).

The following ideas and recipes are suggested for use with young children at home.

clay

Mix together:

4 c. flour
1 c. salt (not iodized)
1/3 c. vegetable oil
1 1/4 c. water (may need to add a little more)
few drops oil of cloves (optional)

Children enjoy mixing this with their hands. When not in use, keep the clay wrapped or in an air tight container to keep it from drying.

sawdust dough

Sawdust mixed with wheat paste powder and water becomes a mixture that can be squeezed and shaped. Thin objects made with this will dry and become hard.

paper sacks

Sacks, when stuffed with newspapers and closed by twisting, can become puppets, heads of animals or people, or even pumpkins for Halloween. The sacks can be decorated with paint and crayons, or scraps of fabric and paper may be used. A tongue depressor can be placed in the twisted end and held in place with a rubber band to make a puppet handle.

tin can

Children will enjoy building with tin cans. The cans should be of various sizes and retain one end.

cardboard boxes

Boxes of all sizes can be used. Children will enjoy sitting in them, on them, and under them. Small boxes can be decorated with paints and crayons; scraps of material and other objects can be combined to make three dimensional objects.

water painting

Young children enjoy painting with clear water on dark colored construction paper. When outside, they enjoy using large brushes and buckets of water to paint sidewalks, fences, sides of building, etc.

soap pictures

Beat together powdered soap and a little water to make a thick material that looks like icing. Children can rub the "icing" on paper with their hands or use spools and other gadgets to make designs on paper.

finger painting

Use liquid starch for paint. Color may be added by sprinkling a little powered tempera paint, crumbled chalk, or a few drops of food coloring in the starch. Children enjoy the physical activity of painting. They can paint directly on a formica topped table, cookie sheet, or TV table tray without using paper. When they have had all the activity they want, their final design can be kept by pressing a sheet of paper on top of the painting surface and then lifting the paper to make a monoprint. Painting can also be done on slick shelf paper or on commercial finger paint paper.

tempera painting

Children can paint on paper with tempera by using brushes, sticks from trees, or pieces of sponge.

crayons

Use large size crayons. Let children experiment and express their own ideas and feelings on large pieces of blank paper. Don't use coloring books. Newsprint books are inexpensive and excellent for crayon drawing.

things to glue or paste together--Use materials in various combinations

pieces of yarn

rock salt (to color, soak in food coloring and water, then spread on paper towel to dry.

egg cartons

pieces of wrapping paper and old ribbons

scraps of cloth, felt, nylon net

seeds (dried pumpkin seeds after Halloween, beans of all kinds, corn, etc)

macaroni (in all shapes)

toothpicks (different colors may be used)

pieces of tissue paper (glued flat or wadded up)

paper and plastic straws (cut in different lengths)

buttons

pieces of colored egg shells

styrofoam (cut various size pieces from grocery store vegetable and meat packing containers)

rice (can be colored with tempera or food coloring)

sawdust (can be colored with tempera or food coloring)

paper baking cups

paper (construction paper, magazine and catalog pages, newspaper, newsprint, shelf paper, sandpaper, etc.--tear or cut to make pictures.)

wallpaper books of discontinued patterns (can be used as a scrapbook or objects can be cut from the pages.)

READING TO YOUR CHILD

Reading and enjoying literature with your child is possibly one of the most important activities not only for developing a close relationship with your child and creating an atmosphere for enjoying literature, but also in developing readiness for later reading experiences. For a parent to read and enjoy a story with young children conveys a feeling of worth and importance for the process of reading. Children who have had the experience of hearing stories and being allowed to handle books appear to have a much better chance of being successful in the reading process.

When you begin to read to children, they may be more interested in looking at the pictures and simply talking about the things that they see in the pictures--this is reading too. It might be a good idea at first to look through the book in this manner--"Can you find the butterfly?", "Where is the green frog?" and so on. Then, when you start reading the text, don't be surprised if the child interrupts with questions or even decides that he doesn't want to hear any more of that book. Children's interest in books and stories grows in various degrees, the same as adults. Two to three minutes may be plenty of time for a three year old or for a four or five year old who has not been exposed to such activity. As interest grows so should the length of stories.

It is suggested that you hold the child in your lap for storytime; this provides for a close feeling between you and the child and also allows the child to have

the book in his lap. With the book in the child's lap, he is in visual line with the text, is able to turn the pages, and is able to make reference to items on the page by pointing. Parents may also want to use the finger tips to glide across the line of print. In this process, children are introduced to the idea of "left to right" eye movement and to the process of the eyes gliding across the printed page.

Children appear to like to hear stories on a regular basis. Many parents have a set time in which they read stories. The storytime may be before nap time, after dinner in the evening, or before bedtime at night. The important item in planning the time for your child should be the time that can be adapted to your family schedule when the household will be quiet and when there will be few interruptions.

The list of books in the next section is in no way exhaustative of the supply in children's literature; however, it is a list that can be used as a starting point when you are purchasing books or when you go to the library. Children do not appear to need a large number of books at these early ages--when the child finds a book or story that he likes, he will ask for it to be read over and over again. Each time the book is read, there is still the excitement of action and familiarity of an old friend.

SUGGESTED GOOD BOOKS

There are many good books for young children. The following are just some of the books that children may enjoy viewing and hearing read aloud.

Angus and the Ducks, Marjorie Flack (Also other books about Angus, Angus Lost and Angus and the Cat), (Doubleday)

Ask Mr. Bear, Marjorie Flack, (Macmillan)

Blueberries for Sal, Robert McCloskey, (Viking)

The Box With Red Wheels, Maud and Miska Petersham, (Macmillan)

The Camel Who Took a Walk, Jack Tworkov, (Dutton)

Caps for Sale, Esphyr Slobodkina, (Scott)

Cowboy Small, Lois Lenski, (Walck), also I Like Winter, Little Airplane Little Family, Policeman Small, and other Small books by Lenski

Curious Goerge, H. A. Rey, (Houghton)

David Was Mad, Bill Martin, (Holt)

Good Hunting, Little Indian, Peggy Parish, (Young Scott)

Georgie, Robert Bright, (Doubleday)

The Growing Story, Ruth Krauss, (Harper)

Harry the Dirty Dog, Gene Zion, (Harper)

In the Forest, Marie Halls Ets, (Also Another Day), (Viking)

Is It Hard? Is It Easy?, Mary McBurney Green, (Young Scott)

It Looked Like Spilt Milk, C. Shaw, (Harper)

Katy and the Big Snow, Virginia Lee Burton, (Houghton)

Katy No Pocket, Emmy Payne, (Houghton)

Make Way for Ducklings, Robert McCloskey, (Viking)

Mike Mulligan and His Steam Shovel, Virginia Lee Burton, (Houghton)

Millions of Cats, Wanda Gag, (Coward-McCann)

Over in the Meadow, John M. Langstaff, (Harcourt)

Pelle's New Suit, Elas Beskow, (Harper)

Peter's Chair, Ezra Jack Keats, (Harper)

The Plant Sitter, Gene Zion, (Harper)

Red Light, Green Light, Golden McDonald, (Doubleday)

The Rooster Crows, Maud and Miska Petersham, (Macmillan)

The Snowy Day, Ezra Jack Keats, (Viking)

The Story About Ping, Marjorie Flack, (Viking)

The Tale of Peter Rabbit, Beatrix Potter, (Winston)

That's Good, That's Bad, Joan Lexau (Dial Press)

The Three Billy Goats Gruff, Marcia Brown, (Harcourt)

Where the Wild Things Are, Maurice Sendak, (Harper)

Who Took the Farmer's Hat?, Joan L. Nodset, (Harper)

Whistle for Willie, Ezra Jack Keats, (Viking)

Young children also enjoy traditional favorites such as:

The Gingerbread Boy

The Little Red Hen

The Three Bears

The Three Little Pigs

QUESTIONS AND ANSWERS

During our parent discussion sessions, several questions have consistently been asked which seem to be of general concern to many parents. At this time since you asked, let's talk about . . .

<u>television</u>

"How much television should children watch?"
"How beneficial are programs such as Sesame Street?"
"How much is too much T. V.?"

More important than the time spent in front of the television is the quality of involvement of the child. Rather than the child being a passive listener, he should get as involved as possible in the experience. With programs such as Sesame Street, it is beneficial to provide parallel activities in order for the child to be a participant rather than an observer. Almost every program can be turned into an educational experience by following it with simple discussion and comments: "I wonder why he did that?" "What would you do?" Television has the potential for providing children with a wider range of experience and an understanding of different people. But this potential must be developed through follow-up by the parent. Needless to say, even with a great deal of involvement and the best of programs, children need other physical activities, manipulative experiences, and experiences interacting with other children. Television can be a good supplementary experience, but not an all day substitute for the real thing.

speech problems

"My child doesn't speak clearly. Is there something wrong?"
"What about a child who talks plainly, but too fast?"

Children do not develop the ability to pronounce all the sounds in the English language until the age of eight, so minor articulation errors are to be expected before then. Speech problems may be more pronounced in some children than in others, thus causing parents to call attention to the way the child speaks rather than what the child is saying. A source of frustration to a child may develop when he comes to you with a very important message, and instead of responding to what he is saying, the parent responds with, "It's not 'fwimming,' it's 'swimming'--you can talk better than that!" We must remember that children are newcomers to our language system, and are constantly trying out the new words and grammatical combinations that they hear. Errors are bound to occur, and the best help we can give them is to be good language models. "Mommy, we swimmed at school today!" "Oh, you swam today?" Thus the child feels successful that you received the message, and hears the proper tense at the same time.

Some speech problems are developmental--that is, a result of the growth and learning process. An example is stuttering. It is fairly common for a four, five or six year old to stutter and hesitate at some point. This is often a result of his language not quite keeping up with his thinking. He is unaware

of this, and if called to his attention, it may cause anxiety, self-consciousness, and he either may stutter more, or stop trying to talk altogether. In this first type of stuttering--primary stuttering--of which the child is unaware--under no circumstances should he be told to "slow down," . . . or . . . "think about what you are saying!" If the stuttering persists or gets so severe that the child cannot talk, and he is aware of his difficulty--secondary stuttering, it would be wise to seek professional help (speech therapy).

Speech experts define a speech problem as one which "calls more attention to the speaker than to what he is saying." This is a good guideline from which to determine whether a child needs special help.

bedtime

"What time should we send them to bed?"
"Should there be a definite bedtime?"
"My little girl is scared to sleep alone; she wants one of us to sleep with her. How can I convince her that she is safe?"
"Does it hurt to sleep with a child for awhile when he's small? When should you stop?"

The "bedtime battle" is a nightly event in many homes. By the end of the day parents' nerves are frazzled, and children are irritable and tired--although they would never admit it! A highly explosive combination, turning a day's end into a flurry of tempers in a battle of the wits. Let's discuss some factors which, when taken into consideration, should make bedtime more of the pleasant time it should be.

First of all, we know that some people are larks--you know, the "early-to-bed-early-to-rise" type; others, the owls, don't really get started until late in the day and they are most alert and active in the evening and late into the night. Children, also, are "larks" and "owls." To arbitrarily set a child's bedtime at seven o'clock, when he really isn't tired until 8 or 8:30 is asking for trouble: the child is put into bed with an hour's worth of energy still in him--what is he going to do? Perhaps . . . get thirsty six or seven times? . . . have to go to the bathroom after each drink of water? . . . conjure night terrors in his still active imagination? . . . disturb brothers and sisters trying to sleep in the same room? Observe the child; if he seems to be wide awake and active long after you put him to bed, push his bedtime up a little. And in that time make sure he has a quiet, non-stimulating activity to keep him occupied--books and magazines to look at, records to listen to, quiet play activities.

Some other reasons for bedtime difficulties might be: physical discomfort such as hunger, thirst, needing to go to the bathroom, pajamas that are too tight, uncomfortable heat or cold; any of these factors may keep a child from falling asleep. This factor has a much easier solution than the other--simply alleviate the discomfort! Children also like to seek attention. Carrying on at bedtime keeps Mom and Dad on the run, and can bring a child just about any kind of attention he wants! If this is the case, try these three steps:

1. Get the child ready for bed in an atmosphere of warmth and love.
2. Put him to bed, making sure he is physically comfortable, safe, and secure.
3. (The most difficult step...) Ignore him! Remember that by going in to him, you are reinforcing the behavior of not going to sleep. Show him the proper times and ways to seek your affection and attention, and give him plenty of it--before bedtime.

Overstimulation may also cause bedtime problems. Children need time to "unwind" after a very stimulating day. Horseplay, frightening T. V. shows, etc. should be avoided. A quiet activity should be available before bedtime. This is a good time to have a quiet talk with your child, share the day's events, discuss some questions he might have about the new things he experienced that day, and, most important, send him off to bed with the warm feeling of knowing that he is loved.

Fear is another element. Children have almost limitless imaginations. And due to their limited experiences, they often have difficulty distinguishing what is "real" from that which might just as easily be beckoning to them as to Hansel and Gretel! We all know the tricks that our eyes can play on us in the dark; it doesn't take much to conjure a frightening image in a child's mind. Sometimes a simple night light will allay these fears. Talk with your child about "real" and "make believe." Avoid frightening stories, movies, or T. V. shows, especially at bedtime. Sleeping with the child is a comforting solution in the beginning, but often turns into an impractical nuisance. If you put the child to bed with a night light, and assure him that you will check on him every ten minutes (every commercial!), he will become used to being alone,

yet have the assurance that you are close by. He may fret and whimper at first, but after he sees that you do come in (and you must!), he will relax knowing that you will be in to check on him.

Curiosity can keep children awake. It is very difficult for a child to relax and go to sleep when he can hear other children playing outside, a good T. V. show, or older children up and enjoying the company of their parents. After all, he doesn't want to miss out on anything.

Anxiety affects children at bedtime, too. The coming of night and the dark bring on an anxious reaction in some children. Thoughts cross their mind which cause genuine panic: "Will I wake up in the morning?" "Will mommy come back in the morning?" It is important to get a child to verbalize these fears then discuss them with him, showing him through experience and reassurance that nothing will happen to him during the night, that his body is resting to have fun tomorrow.

discipline

"What do you do when you can't get them to mind you?"
"What is the best form of discipline?"

In the last few years, much talk has occurred labeling "permissive" or "strict" parents as either "good parents" or "bad parents." Recently, behavioral scientists and educators have conducted research which has yielded some very important results. The researchers found that it is not the degree of permissiveness or the degree of strictness with which we deal with children that really matters but rather the degree of love and warmth which we

express in disciplining our children. The parent who is very permissive but doesn't combine it with love relates to his child the idea that "I don't care what you do." But the parent who combines permissiveness with love is providing an atmosphere of freedom in which a child can explore new experiences and feelings, knowing that his parents will be there to support him and guide him. Strictness without warmth is a cold, autocratic atmosphere in which the parent usually controls through fear and punishment. However, strictness combined with warmth gives the child a feeling of being cared for and loved. Of course, neither strictness nor permissiveness in extreme is ideal for the child; children need some degree of guidance and structure with enough freedom to explore the environment. Parents must interact with their children in a way in which they feel comfortable. A parent who is himself very structured and in need of setting up a structured organization in his world would probably be uncomfortable if he tried to give his child totally unstructured freedom. One must react to one's children in a genuine way. It is important for a child to know how his parents are going to react to him and to his behavior. Act as you feel--not how you think a "good parent" should act.

Most discipline tends to assume a negative approach--"don't do that." A much more effective way of developing desirable behavior to a child is to reward and praise him for what he does that is good. Not only does this save many a set of frazzled nerves, but it gives the child good feelings about himself.

One word about punishment--there are two very important guidelines to follow in order to make punishment effective:

1. Punishment should be related to the behavior, and should occur as soon after the behavior as possible.

2. Always accompany punishment with an alternative, desirable behavior. ("You may not play ball in the house--you might break something or hurt someone. You may play with this indoors (indicate other activities)--but ballplaying is for outdoors only!")

If punishment is not accompanied by an explanation of why the behavior is bad, and an alternative behavior, the result will be that the child will suppress the behavior only in the presence of the punishing adult. Remember that the goal of discipline is to develop controls from within the child. To do so, he must understand why he can do some things and not others.

PURPOSE OF STORY-ACTIVITY HOURS

Story-activity hours have the potential for being valuable to four year olds in several ways if the plans for these hours are based on considerations of what four year olds are like. What are some of the characteristics of four year olds and how do they influence the story-activity hour plans?

Typically, four year olds are interested in other people. They enjoy playing and working near and often with other children. Bringing a group together for a story-activity hour gives them this chance. Of course, four year olds are relatively "social beginners." They probably have not been with many other groups of children their own age; however, children learn best by doing, not just by being told. Bringing children together in a group with adult guidance sets the stage and provides the props for a child to experiment and to find out how he can work with others and how he can be part of a group--in this way, he develops social learning.

The four-year-old's physical development is taken into consideration during story-activity hours. The larger muscles of his body--those in his arms, shoulders, and legs--are more developed than the smaller muscles such as those in his fingers. Yet, the child is still developing coordination of these large muscles. In the four-year-olds' program he can participate in songs and activities where he jumps, runs, gallops, skips, and balances. These activities use the developing large muscles. Young children need chances to

cut with scissors, work with clay, use different kinds of art materials, and manipulate other kinds of play equipment. Story-activity hours provide these kinds of opportunities.

A child's emotional development is important in planning story-activity hours. By four, the child has developed some feeling of independence and likes to do many things for himself. Certainly attending a story-activity hour at school without his mother adds to his feelings of independence. He needs to feel good about himself. Activities which are planned so that each child can respond and succeed at his own developmental level help him develop these good feelings about himself. For instance, children go through stages in art development. They scribble; they gain more control over the kinds of lines they make, they begin to make symbols for things which are important to them which may not be recognizable to adults; they develop more realistic looking symbols. In a group of four year olds, it is very likely that there will be a wide range of development--there will be scribblers as well as children who make very recognizable objects; therefore, art activities are planned so that each child can succeed. All children are not instructed to "paint a picture of a house"; children are given paint and brushes and allowed to paint whatever is appropriate for their developmental levels. All children can have success at this activity and can feel good about themselves.

Four year olds are very intellectually active. They learn by touching, tasting

smelling, looking, listening, talking and asking questions. Story-activity hours try to give children opportunities for activities that let them learn by using all their different senses. By four, most children have learned a great deal about our language, and they are very interested in the people and events of the world around them. A chance to come to a story-activity hour adds to the number of different kinds of experiences a child has--it gives him new ideas and experiences about which to think and talk.

During each story-activity hour, at least one story is read or told for children to enjoy. Developing a liking for or a love of books is an extremely important step that comes before the formal teaching of reading.

The above illustrates just some of the values story-activity hours can have for children when they are based on the development of children. When these hours are a child's first exposure to school, certainly the success of this experience can carry over into his attitude towards the school--it is a good place, a place where he likes to come. The story-activity hours will not be a substitute for the child's five-year-old kindergarten experience. Rather, he responds to the story-activity hour activities at his four-year-old level of development and even though he may use some of the same materials, in a year he will have grown, developed, learned--and will respond to the kindergarten activities in his five-year-old way. Good experiences and success at four give a good foundation for being five.

Following is a series of suggested plans for story-activity hours for four-year-old children. The plans should be considered as minimum and basic activities and should be adjusted and expanded to meet the needs and interests of each specific group of children for which they are used. These plans should also be expanded by the individual strengths and backgrounds of those persons responsible for conducting the sessions and the available resources in each community. If a parent plays a musical instrument, let him play for the children. If a family has a pet that is unfamiliar to most children, arrange to let children have an experience with it. These "special" activities can make the story-activity hours exciting and valuable for both the children and the adults.

Young children usually respond best with the security of a regular routine which they can depend on from one time to the next; therefore, the story-activity hour plans follow a general format in blocks of time--first, a large block of time during which children arrive and immediately become involved in self-selected activities through which they can work individually or with a small group of other children, followed by three shorter time periods--usually consisting of a story activity, snack time, and a music time. During the shorter periods, all children are encouraged to respond in their individual ways but to the same activity.

The small group activities time will last about half an hour. A child may work with one activity or may move to several during this time. The number

of available activities and the amount of materials will be determined by the size of the group. A minimum of two adults is necessary with any group of young children. Large groups need more adults. An available adult can increase the learning possibilities in each activity area. The adult is not here to direct children's activity, but is there to support and help extend the children's interest and activities; An adult may have an opportunity to supply a new word to build meaningful vocabulary--to ask a thought stimulating question, "Why do you think...?"--to make a helpful suggestion to a child working a puzzle so that the child can succeed in putting the puzzle together--to print a name on his paper to show ownership and to convey the understanding that those scribbly lines (letters) are our talk written down--or to share a story book with an individual child.

A few minutes before the small group time is to end, the adult in charge should go to each group of children to inform them that they have just a few minutes to complete their activities. By doing this, the adult is showing that she values the activity the child is doing and that she feels that completing tasks is important. A sudden announcement to "stop what you are doing and put it away" often carries the feeling that the activity was not very important. While the activities that children do may be called "play," they deserve adult respect, for through these activities children learn.

The story time will be a relatively short period. For many young children this will be one of their first experiences of sitting with a group of other

children and trying to think about the same thing, the story, and share (with all those other children) the attention of the one adult storyteller. A child who finds this difficult to do can often be supported in his efforts to center his attention on a story by having him sit very near the storyteller or by having another adult sit very near him during the story. Young children enjoy hearing a good story over and over. Be sure that the books that are read during this time are available in the book area during the small group time so children can look at them, have them reread, and enjoy telling the story themselves.

Snack time provides a change in activities. This can be a real social time as small groups sit together with an adult. It can be a learning time with new foods introduced, discussions about how the foods taste--sweet, sour, bitter, salty, etc. or discussions about the origins of foods.

Music time can again change the pace of activities. Large muscles can be used in responding to music by jumping, running, skipping, marching, etc. Many different kinds of music activities can be used from time to time. Singing, doing actions to songs, creating new words and actions to songs, responding with movements to music, playing rhythm instruments, listening to music, and seeing and hearing real instruments are all activities which many young children enjoy. Children at different ages and stages respond differently to each of these activities. A child may enjoy watching other children march to music or enjoy listening to others sing but may not feel

comfortable in joining in the marching or singing. Given time to enjoy from a distance and encouraging support but not extreme pressure from the adult, a child will continue to enjoy the music activities and will eventually enter into the activity.

STORY-ACTIVITY HOUR PLANS

Story-Activity Hour I

Small group activities:

1. Name tag given to each child.
2. Area with paper and crayons.
3. Area with clay.
4. Area with children's books.
5. Area with puzzles.

Large group activities:

6. Read Ask Mr. Bear.
7. Snack.
8. Music--singing. (Music for all songs begins on page 99)
   a. "Cup of Tea" (Berg, Richard C., et al. Music for Young Americans, Book I. New York: American Book Company, 1959. p. 21)
   b. "Where Is Thumbkin" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. (New York: G. Schirmer, 1955. pp. 14-15)
   c. "Clapping Land" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart, and Winston, Inc., 1966. p. 2)

Materials needed:

Name tags and pins
12" x 18" drawing paper
Crayons
Modeling clay (oil base)
Children's books

Materials needed (cont.)

Puzzles
Book, Ask Mr. Bear by Marjorie Flack (Macmillan)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5 (child selects what he wants to do and may move from one activity to another)

6

7

8

Story-Activity Hour II

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building.

5. Area with paper (at least 12" x 18") and crayons for coloring.

6. Area with paper, glue or paste, and scissors. (Let children enjoy the activity of cutting and gluing. They should not be expected to make realistic looking pictures. If a liquid white glue is used, a small puddle of glue can be poured on a plastic lid or into a shallow container for the children to dip into with their fingers. Also, small amounts of glue may be poured into plastic bottles for children to use.)

Large group activities:

7. Read Caps for Sale and then let children retell the story by acting it out. One child can be the peddler and all of the other children can be monkeys. (Use pieces of 9" x 12" construction paper with two adjacent corners stapled together to form pointed hats.)

8. Snack.

9. Music--singing.
   a. "Five Little Monkeys Jumping on the Bed"
   b. "Cup of Tea" (Berg, Richard C., et al. Music for Young Americans, Book I. New York: American Book Company, 1959. p. 21)
   c. "Where Is Thumbkin" (Miller, Mary, and Paula Zajan. Finger Play... Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 14-15)
   d. "Clapping Land" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 2)

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks (big blocks, small blocks, or whatever is available)
12" x 18" drawing paper
Crayons
Colored construction paper
Scissors
Glue or paste
Containers for glue or paste
Newspapers to cover gluing work area
Book, Caps for Sale by Esphyr Slobodkina (Scott)
Construction paper hats
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour III

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with clay.

5. Area with a balance beam or a long piece of masking tape on the floor for children to walk. Have children walk the beam or tape in different ways--forwards placing heel to toe, sideways in both directions using a step-slide-step movement, and backwards placing toe to heel. Let children walk with and without shoes. These activities help to develop balance. If some children can walk the balance beam easily, let them attempt to walk the beam holding a "bean bag" or other similar weight in one hand. The addition of weight to one side of the body requires more balance control.

6. Area for water painting. Let children use large easel brushes and containers of clear water to paint on large pieces (12" x 18") of dark colored construction paper. Children usually enjoy this because of the activity involved and are not concerned about the final product.

Large group activities:

7. Read Three Billy Goats Gruff and then let children retell the story by acting it out.

8. Snack.

9. Music--singing.
   a. "Mary Is Here"
   b. "Five Little Monkeys Jumping on the Bed"
   c. "Cup of Tea" (Berg, Richard C., et al. Music for Young Americans, Book I. New York: American Book Company, 1959. p. 21)
   d. "Where Is Thumbkin" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 14-15)

Materials needed:

Name tags and pins
Children's books
Puzzles
Modeling clay
Balance beam or masking tape
Containers with water
Easel paint brushes
Dark colored construction paper (12" x 18")
Book, The Three Billy Goats Gruff by Marcia Brown (Harcourt)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour IV

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building.

5. Area with "Rig-A-Jigs" or some other manipulative material such as "Tinker Toys" that allows creative construction.

6. Area for making collage pictures. Give children three or four kinds of materials (scraps of fabric, pieces of ribbon and yarn, drinking straws cut in different lengths, seeds, buttons, macaroni, etc.) to arrange and glue onto pieces of 9" x 12" construction paper.

Large group activities:

7. Read One Dark Night. Let each child have a chance to tell about his Halloween experiences sometime during the hour.

8. Snack.

9. Music--singing.
   a. "Mary Is Here"
   b. "If You're Happy" (Sur, William R., et al. This Is Music, Book I. Boston: Allyn and Bacon, Inc., 1962. p. 16)
   c. "Clapping Land" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 2)
   d. "Five Little Monkeys Jumping on the Bed"

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks (big blocks, small blocks, or whatever is available)

Materials needed (cont.)

"Rig-A-Jigs" (Landfield Co., Chicago, Ill.) or other manipulative material
Three or four kinds of materials for collage pictures (scraps of fabric, pieces of ribbon and yarn, drinking straws cut in different lengths, seeds, buttons, macaroni, etc.)
Liquid white glue
Containers for glue
9" x 12" construction paper
Newspapers to cover gluing work area
Book, One Dark Night by Edna Mitchell Preston (Viking)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour V

Small group activities:

1. Name tag given to each child.

2. Area with puzzles.

3. Area with clay.

4. Area with children's books.

5. Area with "Florescos" or some other manipulative material such as "Tinker Toys" that allows creative construction.

6. Area for gadget painting. Give children a collection of objects such as jar lids, paper cups, combs, forks, potato mashers, hair rollers, spools, blocks, etc. Then child dips an object into a shallow container of tempera paint and then presses the object on his paper to print the object's shape. (When a child first paints this way, he may brush and rub with the objects as well as print with them. Let him experiment with different methods of painting.) For paper, give each child a long strip of 8" wide brown paper that has been folded in half to make a 4" strip. After the child has painted, staple the ends of his paper together to make an Indian headband and tape a turkey feather inside the band. (Relate the child's headband to the one worn by the Indian in the story.)

Large group activities:

7. Read Good Hunting, Little Indian.

8. Snack.

9. Music--singing.
   a. "Ten Little Indians" (Miller, Mary, and Paula Zajan. Finger Play... Songs for Little Fingers. New York: G. Schirmer, 1955. p. 36-37)

Materials needed:

Name tags and pins
Book, Good Hunting, Little Indian by Peggy Parish (Young Scott)
Gadgets for painting

Materials needed (cont.)

Two colors of tempera paint
Eight inch wide strips of brown paper which are long enough to go around a child's head
Newspapers to cover the painting table
Stapler
Masking tape
Turkey feathers
Smocks or old shirts for children to wear when painting
Children's books
Puzzles
"Floresco" (Mead Educational Services, Atlanta, Georgia) or other manipulative material
Modeling clay
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6, (child selects what he wants to do, but all children should be given a chance to do the gadget painting)

7

8

9

Story-Activity Hour VI

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with "Parquetry Blocks."

5. Area with clay.

6. Table and/or easels for painting. Use paper at least 12"x 18" in size (18" x 24" if possible), two or three colors of tempera paint mixed to the consistency of thick cream, and at least one large easel brush for each container of paint. Several containers of the same color of paint may be needed on a large table so that a child will not have to reach over other children's work to get paint. (Paint can be put into paper cups or frozen juice cans. The cups or cans can be kept from spilling by using a cardboard soft drink bottle carton as a holder.) Children should enjoy the process of painting and should not be expected to make realistic looking pictures.

Large group activities:

7. Show the filmstrip of Angus and the Ducks. Afterwards, show the book, Angus and the Ducks, to the children to help them understand that they can enjoy the same story again and again by using the book.

8. Snack.

9. Music--singing and moving to music with autoharp accompaniment. Let children feel free to listen, sing along, and move around the room in ways suggested by the words of the songs.
   a. "Mary Had a Little Lamb" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart, and Winston, Inc., 1966. p. 134)
   b. "The Muffin Man" (Boardman, Eunice, and Beth Landis, Exploring Music, Kindergarten, Teacher's Reference Book, New York: Holt, Rinehart and Winston, Inc., 1969. p. 50)

Large group activities (cont.)

c. "Skip to My Lou" (Mursell, James L., et al. Music Through the Day, Teacher's Book One. New York: Silver Burdett Company, 1962 p. 68)

Materials needed:

Name tags and pins
Children's books
Puzzles
"Parquetry Blocks" (Playskool)
Modeling clay
Newspapers to cover painting area
Paper for painting, at least 12" x 18"
Easel brushes
Easels, if available
Tempera paint, two or three colors
Containers for paint
Old shirts or smocks for children to wear while painting
Filmstrip and record, Angus and the Ducks, Weston Woods Sound Filmstrips, Readiness library, lib 1006
Filmstrip projector
Record player
Book, Angus and the Ducks by Marjorie Flack (Doubleday)
Food for snack
Autoharp

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour VII

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building.

5. Area with "Rig-A-Jigs" or some other manipulative material such as "Tinker Toys" that allows creative construction.

6. Area for making collage pictures. Give children three or four kinds of materials (scraps of fabric, pieces of ribbon and yarn, drinking straws cut in different lengths, seeds, buttons, macaroni, etc.) to arrange and glue onto pieces of 9" x 12" construction paper.

7. Area with a mystery box. (In a cardboard box cut a hole large enough for a child's hand. Begin by putting familiar objects inside the box. Let children identify the objects by feeling. Next, several pieces of material of different textures [sandpaper, fabric, paper, net, etc.] can be hidden in the box. Pieces of the same materials can be placed outside the box. The child can select matching pieces by feeling inside the box.)

Large group activities:

8. Read Katy and the Big Snow, White Snow Bright Snow, or The Snowy Day.

9. Snack.

10. Music--singing
    a. "Five Little Monkeys Jumping on the Bed"
    b. "If You're Happy" (Sur, William R., et al. This Is Music, Book I. Boston: Allyn and Bacon, Inc., 1962. p. 16)
    c. "The Bear Went Over the Mountain" (Berg, Richard C., et al. Music for Young Americans, Kindergarten, New York: American Book Company, 1959. pp. 84-85)
    d. Let the children select a song or songs to sing from ones sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks (big blocks, small blocks, or whatever is available)
Mystery box
Objects and materials for the mystery box
"Rig-A-Jig" (Landfield Co., Chicago, Ill.) or other manipulative material
Three or four kinds of materials for collage pictures (scraps of fabric, pieces of ribbon and yarn, drinking straws cut in different lengths, seeds buttons, macaroni, etc.)
Liquid white glue
Containers for glue
9" x 12" construction paper
Newspapers to cover gluing work area
Book, Katy and the Big Snow by Virginia Lee Burton (Houghton), White Snow Bright Snow by Alvin Tresselt (Lothrop, Lee & Shepard) or The Snowy Day by Ezra Jack Keats (Viking)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6, 7 (child selects what he wants to do and may move from one activity to another)

8

9

10

Story-Activity Hour VIII

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with peg boards and pegs. (Children will probably be interested in just going through the activity of putting the pegs in the holes and then taking them out again.)

4. Area with paper, glue or paste, and scissors. (Let children enjoy the activity of cutting and gluing. They should not be expected to make realistic looking pictures. If a white liquid glue is used, a small puddle of glue can be poured on a plastic lid or in a shallow container for the children to use. Also, small amounts of glue may be poured into plastic bottles for children to use.)

5. Area with clay.

6. Area with puzzles.

Large group activities:

7. Read Where the Wild Things Are.

8. Snack.

9. Music--singing and moving to music.
   a. "If You're Happy" (Sur, William, et al. This Is Music, Book I. Boston: Allyn and Bacon, Inc., 1962 p. 16)
   b. "Row, Row, Row Your Boat" Have children move their arms in a rowing motion as they sing. Sing the song at several different tempos and have children respond with appropriate speeds of rowing.
   c. "Ten Little Indians" (Miller, Mary, and Paula Zajan. Finger Play... Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 36-37)
   d. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Peg boards and pegs
Colored construction paper
Glue or paste
Containers for glue or paste
Newspapers to cover the gluing area
Scissors
Book, Where the Wild Things Are by Maurice Sendak (Harper)
Food for snack
Puzzles

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour IX

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Table with modeling clay.

4. Area with puzzles.

5. Area with several types of rhythm instruments to handle and examine so that the children will become familiar with them. For this first experience perhaps only tambourines, jingle clogs, triangles, rhythm sticks, and tone blocks could be put out. During other activity hours, other rhythm instruments could be made available.

6. Finger painting. (Children should wear smocks or shirts to cover their clothes.) Have children stand and paint directly on top of a formica-type topped table. Pour a small amount of liquid starch on the table for each child. Sprinkle in a little powdered tempera paint for color. Let children enjoy the activity of experimenting to see what kinds of lines and designs their hands and arms can make. When a child has finished painting, press a sheet of 12" x 18" newsprint paper over his "picture" and lift it up. This will make a monoprint of the child's lines to take home. (Newspapers on the floor under the table and under the children will catch any paint that drips. When all children have had an opportunity to paint, let the children use wet sponges and/or paper towels to help wash the table. This is as much fun as painting for some children--and, a part of learning.

   Note: All children should be given the opportunity to finger paint, but they should not be forced to do it.

Large group activities:

7. Music--listening, singing, and using rhythm instruments.
   a. Listen to "Passing Parade" record music. (See "Materials needed" for record reference.) After they have listened, let children talk about what the music made them think of and how it made them feel.

Large Group activities (cont.)

b. Let each child have one of the rhythm instruments that were available during the small group time. Let children play the instruments to the time they feel as "Passing Parade" is played again. If children's interest is still high, play the song again and let children play the instruments and march informally around the room.
c. Have children sing "Ten Little Indians" and play rhythm instruments as they sing.

8. Snack.

9. Show the filmstrip of Whistle for Willie. Afterwards, show the book, Whistle for Willie, to the children to help them understand that they can enjoy the same story again and again by using the book.

Materials needed:

Name tags and pins
Children's books
Puzzles
Modeling clay
Rhythm instruments
Smocks or old shirts for children to wear while painting
Formica-type topped table
Liquid starch
Powdered tempera
12" x 18" newsprint paper
Newspapers
Filmstrip and record, Whistle for Willie, Weston Woods Sound Filmstrips, Readiness library, lib. 1006
Book, Whistle for Willie by Ezra Jack Keats (Viking)
Record, Le Crone Rhythm Record, Rhythm Band, Piano with Instrument Sounds, RRC-2003, Rhythm Record Company, Oklahoma City, Okla. ("Passing Parade" is band four on side 2)
Record player
Filmstrip projector
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour X

Small group activity:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with "Rig-A-Jigs" or some other manipulative material such as "Tinker Toys" that allows creative construction.

5. Area with blocks for building.

6. Table for buttermilk and chalk pictures. Have children use large easel brushes or pieces of sponge to smear buttermilk over the 12" x 18" pieces of manila paper. (Buttermilk could be poured into containers on the table so that children can put more buttermilk on their paper as needed.) Let children then use large round sticks of colored chalk to make "pictures" on their papers. When the buttermilk dries, the chalk will not smear and the colors will be bright. (Covering the table with newspapers will make clean-up easier. Children should wear smocks or old shirts.)

   Note: These materials will probably be new for most children. Let children enjoy the process without feeling that they need to produce realistic looking pictures.

Large group activities:

7. Music--singing and moving to music.
   a. "Where Is Thumbkin" (Miller, Mary, and Paula Zajan. Finger Play... Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 14-15)
   b. "Mary Is Here" If children in the group don't know each other by name, point out to them how they can learn names by listening to this song.
   c. "Clapping Land" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 2)
   d. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

8. Snack.

Large group activities (cont.)

9. Read Harry the Dirty Dog by Gene Zion

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks (big blocks, small blocks, or whatever is available)
"Rig-A-Jig" or other manipulative material
Buttermilk
Large round colored chalk
12" x 18" manila paper
4 or 6 easel brushes or pieces of sponge
Containers for buttermilk
Newspapers
Smocks or old shirts
Food for snack
Book, Harry the Dirty Dog by Gene Zion (Harper)

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour XI

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with "Florescos" or some other manipulative material such as "Tinker Toys" that allows creative construction.

5. Area with paper and crayons for coloring.

6. Table for drinking straw painting. Help child spoon small drops of tempera paint on 9" x 12" pieces of paper. Child blows through a straw at the drops of paint and spreads them out in all different directions. Sometimes it helps if the child turns his paper and blows from different directions. Use two or three colors of paint. As colors mix, a new color will be made.

Large group activities:

7. Read Who Took the Farmer's Hat?

8. Snack.

9. Music--singing.
   a. Sing "Johnny Works With One Hammer" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 20-21)
   b. Show some Pussy Willows to the children. Let children feel them and say the plant's name. Sing the song, "Pussy Willow" (Boardman, Eunice, and Beth Landis. Exploring Music, Kindergarten, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 134), to the children. Sing the song again and encourage children to join in on parts that they remember.
   c. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Puzzles
"Floresco" (Mead Educational Services, Atlanta, Georgia) or other manipulative material
Crayons and 12" x 18" paper for coloring
Old shirts or smocks for children to wear while painting
A drinking straw for each child
Newspaper to cover the painting area
2 or 3 colors of tempera paint
Containers to hold paint
Spoons to dip paint
9" x 12" pieces of newsprint, manila, or construction paper
Book, Who Took the Farmer's Hat? by Joan L. Nodset (Harper)
Food for snack
Pussy Willows

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour XII

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building. (big blocks, small blocks, or whatever is available).

5. Table for making torn paper pictures. Give children pieces of white construction or drawing paper. Let them enjoy tearing it into different shapes. Let each child glue or paste his shapes on a 12" x 18" piece of colored construction paper. (If a liquid white glue is used, a small puddle of glue may be poured on a plastic lid or in a shallow container for the children to use.)

6. Manipulative materials, such as "Tinker Toys," that allow creative construction.

7. Area with a mystery box. (In a cardboard box, cut a hole large enough for a child's hand. Begin by putting familiar objects inside the box. Let children identify the objects by feeling. Next, several pieces of material of different textures [sandpaper, fabric, paper, net, etc.] can be hidden in the box. The child can select matching pieces by feeling inside the box.)

Large group activities:

8. Music--singing.
   a. "Mary Is Here"
   b. "Five Little Monkeys Jumping on the Bed"
   c. "Eency Weency Spider" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 40-41)

9. Snack

Large group activities (cont.)

10. Read It Looked Like Spilt Milk. After reading the book, pass out the pictures that the children made during the small group activity time. Let the children talk about their shapes and what they could be.

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
Pieces of white construction or drawing paper
12" x 18" colored construction paper
Paste or glue
Containers for paste or glue
Food for snack
Book, It Looked Like Spilt Milk by C. Shaw (Harper)
Manipulative material
Mystery box
Objects and materials for the mystery box

Suggested order of activities:

1

2, 3, 4, 5, 6, 7 (child selects what he wants to do and may move from one activity to another)

8

9

10

Story-Activity Hour XIII

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building, (big blocks, small blocks, or whatever is available).

5. Area with modeling clay.

6. Table and/or easels for painting. Use paper at least 12" x 18" in size (18" x 24" if possible), two or three colors of tempera paint mixed to the consistency of thick cream, and at least one large easel brush for each container of paint. Several containers of the same color may be needed on a large table so that a child will not have to reach over other children's work to get paint. (Paint can be put into paper cups or frozen juice cans. The cups or cans can be kept from spilling by using a cardboard soft drink bottle carton as a holder.) Children should enjoy the process of painting and should not be expected to make realistic looking pictures.

Large group activities:

7. Read Curious George.

8. Snack.

9. Music--singing.
   a. "Eency-Weency Spider" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 40-41)
   b. "Johnny Works With One Hammer" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 20-21
   c. "If You're Happy" (Sur, William R. et al. This Is Music, Book I. Boston: Allyn and Bacon, Inc., 1962 p. 16)
   d. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
Modeling clay
Newspapers to cover painting table
Paper for painting, at least 12" x 18"
Easel brushes
Easels, if available
Tempera paint, two or three colors
Containers for paint
Old shirts or smocks for children to wear while painting
Book, Curious George by H. A. Rey (Houghton Mifflin)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour XIV

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with pegs and peg boards. (Give children who wish to work with these materials plenty of time to experiment with putting in and taking out the pegs and making different designs. When a child seems to be finished with this type of activity, the adult working in this area can put in one row of different colors of pegs on one end of the child's board. Have the child reproduce the row of pegs on the other end of the board. Vary this activity by skipping holes in the model row, by making two rows for the model, and by putting the model row on a separate board so that it is farther away from the child's row. These types of activities help children develop elementary number concepts.)

5. Area with manipulative material.

6. Finger painting. (Children should wear smocks or old shirts to cover their clothes.) Have children stand and paint directly on top of a formica-type topped table. Pour a small amount of liquid starch on the table for each child. Sprinkle in powdered tempera paint for color. Let children enjoy the activity of experimenting to see what kinds of lines and designs their hands and arms can make. When a child has finished painting, press a sheet of 12" x 18" newsprint paper over his "picture" and lift it up. This will make a monoprint of the child's lines to take home. (Newspapers on the floor under the table and under the children will catch any paint that drips.) When all children have had an opportunity to paint, let the children use wet sponges and/or paper towels to help wash the table. This is as much fun as painting for some children and just as educational.

   Note: All children should be given the opportunity to finger paint, but they should not be forced to do it.

Large group activities:

7. Music--singing and moving to music.
   a. "Eency-Weency Spider" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 40-41)
   b. "Pussy Willow" (Boardman, Eunice, and Beth Landis. Exploring Music, Kindergarten, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 134) This song should have been introduced to the children during a previous story-activity hour. Sing the song to the children letting those who remember parts join in the singing. Sing the song again and have children at the beginning of the song in a squatting position. As the melody of the song goes higher have children respond by slowly rising to "grow" taller and taller. During the "meow" part of the song, have children respond by getting shorter and shorter. On the "scat" let children jump. The children may want to repeat the song and actions again. (Let children "catch" the actions of the song more by watching you than by listening to a wordy explanation.
   c. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

8. Snack.

9. Read Millions of Cats.

Materials needed:

Name tags and pins
Children's books
Puzzles
Pegs and peg boards
Formica-type topped table
Liquid starch
Powdered tempera paint
12" x 18" newsprint paper
Newspapers
Old shirts or smocks for children to wear while painting
Sponges or paper towels for cleaning up
Food for snack
Book, Millions of Cats by Wanda Gag (Coward-McCann)

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another

7

8

9

Story-Activity Hour XV

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building. (big blocks, small blocks, or whatever is available)

5. Area with paper (at least 12" x 18") and crayons for coloring.

6. Area with paper, glue or paste, and scissors. (Let children enjoy the activity of cutting and gluing without feeling that they have to be making a particular thing. If a liquid white glue is used, a small puddle of glue can be poured on a plastic lid or into a shallow container for the children to use. Also, small amounts of glue may be poured into plastic bottles for children to use.)

7. Area with rhythm instruments.

Large group activities:

8. Music--singing, playing, and moving to music.
   a. "Five Little Monkeys Jumping on the Bed"
   b. "When We March" (Berg, Richard C., et al. Music for Young American, Kindergarten. New York: American Book Company, 1959. p. 52) Sing this song to the children. Let the children join in the singing and do the actions. If rhythm instruments are available, let children use them as they march.
   c. "Wait for the Wagon" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 36) Let children enjoy making new words for this song.

9. Snack.

Large group activities (cont.)

10. Tell the story of Goldilocks and the Three Bears using the flannel board story. (See the "Teaching Guide" included with the flannel board cut-outs for storytelling suggestions.) Many children may know this story. Let them help tell the story if they are familiar with it.

    Note: After the flannel board story has been introduced, be sure to have it available as one of the small group activities for the next story-activity hour.

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
12" x 18" drawing paper
Crayons
Colored construction paper
Glue or paste with containers
Scissors
Rhythm instruments
Food for snack
Goldilocks and the Three Bears flannel board story (Instructo No. 154)
Flannel board

Suggested order of activities:

1

2, 3, 4, 5, 6, 7 (child selects what he wants to do and may move from one activity to another)

8

9

10

Story-Activity Hour XVI

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building, (big blocks, small blocks, or whatever is available).

5. Area with flannel board and flannel board story of Goldilocks and the Three Bears for children to use in retelling the story. (An adult in this area can listen to individuals or small groups of children retell the story in their own words.)

6. Table and/or easels for painting. Use paper at least 12" x 18" in size (18" x 24" if possible), two or three colors of tempera paint mixed to the consistency of thick cream, and at least one large easel brush for each container of paint. Several containers of the same color may be needed on a large table so that a child will not have to reach over other children's work to get paint. (Paint may be put into paper cups or frozen juice cans. The cups or cans can be kept from spilling by using a cardboard soft drink bottle carton as a holder.)

   Note: Children should enjoy the process of painting and should not be expected to make realistic looking pictures.

Large group activities:

7. Read Angus and the Cat or Angus Lost. (The filmstrip of Angus and the Ducks was used in an earlier story-activity hour. Children will probably enjoy knowing that there are several stories about Angus.)

8. Snack.

9. Music--singing
   a. "Wait for the Wagon" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 36) Let children enjoy making up new words for this song.

Large group activities (cont.)

b. "The Wheels of the Bus" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 28-29)

c. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
Flannel Board
Goldilocks and the Three Bears flannel board story (Instructo No. 154)
Newspapers to cover painting table
Paper for painting, at least 12" x 18"
Easel brushes
Easels, if available
Tempera paint, two or three colors
Containers for paint
Old shirts or smocks for children to wear while painting
Book, Angus and the Cat or Angus Lost by Marjorie Flack (Doubleday)

Suggested order of activities:

1

2, 3, 4, 5, 6, (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour XVII

Small group activities:

1. Name tag given to each child.
2. Area with children's books.
3. Area with puzzles.
4. Area with blocks for building, (big blocks, small blocks, or whatever is available).
5. Area with modeling clay.
6. Area with paper (at least 12" x 18") and crayons for coloring.
7. Area for water play. (Water can be placed in a large tub, in several smaller dish pans, or in buckets. Children can blow bubbles using drinking straws if liquid soap is added to the water; children can enjoy pouring water if nonbreakable containers of different sizes and shapes are provided.)

Large group activities:

8. Read Peter's Chair.
9. Snack.
10. Music--singing
    a. "Pussy Willow." (Boardman, Eunice, and Beth Landis. Exploring Music, Kindergarten, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 134)
    b. "When We March" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 52)
    c. "Johnny Works With One Hammer" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 20-21)
    d. "Row, Row, Row Your Boat"

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
Modeling clay
12" x 18" drawing paper
Crayons
Containers for water
Water
Materials to use in water--liquid soap, drinking straws, nonbreakable containers, sponges, etc.
Book, Peter's Chair by Ezra Jack Keats (Harper)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6, 7 (child selects what he wants to do and may move from one activity to another)

8

9

10

Story-Activity Hour XVIII

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with "Florescos" or some other manipulative material such as "Tinker Toys" that allows creative construction.

5. Area for water play. (Water can be placed in a large tub, in several dish pans, or in buckets. Children can blow bubbles using drinking straws if liquid soap is added to the water; children can enjoy pouring water if nonbreakable containers of different sizes and shapes are provided.)

6. Table for buttermilk and chalk pictures. Have children brush buttermilk over their 12" x 18" pieces of manila paper with large easel brushes or smear with pieces of sponge. (Buttermilk can be poured into containers on the table so that children may put more buttermilk on their papers as it is needed.) Let children then use sticks of large round colored chalk to make a "picture" on their paper. When the buttermilk dries the chalk will not smear and the chalk colors will be bright. (Covering the table with newspapers will make cleaning easier. Children should wear smocks or old shirts.)

Large group activities:

7. Tell the story of "The Gingerbread Boy." (The story can be found in Arbuthnot Anthology of Children's Literature, Scott, Foresman and Company.) A gingerbread boy shape cut out of brown construction paper can be used to help tell the story.

8. Snack. (Children would probably enjoy having gingerbread cookies.)

9. Music.
   a. "Old MacDonald" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 141)

Large group activities (cont.)

b. "Clapping Land" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 2)
c. "Johnny Works with One Hammer" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 20-21)
d. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Puzzles
"Floresco" (Mead Educational Services, Atlanta, Georgia) or other manipulative material
Containers for water
Water
Materials to use in water--liquid soap, drinking straws, nonbreakable containers, sponges, etc.
Buttermilk
Large round colored chalk
12" x 18" manila paper
Containers for buttermilk
Newspapers
Smocks or old shirts
Gingerbread boy shape cut from brown construction paper
Food for snack
4 or 6 easel brushes or pieces of sponge

Suggested order of activities:

1

2, 3, 4, 5, 6,

7

8

9

Story-Activity Hour XIX

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building, (big blocks, small blocks, or whatever is available).

5. Area with a mystery box. (In a cardboard box, cut a hole large enough for a child's hand. Begin by putting familiar objects inside the box. Let children identify the objects by feeling. Next, several pieces of material of different textures [sandpaper, fabric, paper, net, etc.] can be hidden in the box. Pieces of the same materials can be placed outside the box. The child can select matching pieces by feeling inside the box.)

6. Area for making collage pictures. Give children three or four kinds of materials (scraps of fabric, pieces of ribbon and yarn, drinking straws cut in different lengths, seed, buttons, macaroni, etc.) to arrange and glue onto pieces of 9" x 12" construction paper.

Large group activities:

7. Read The Plant Sitter.

8. Snack

9. Music--singing accompanied by an autoharp.
   a. "Old MacDonald" (Boardman, Eunice, And Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 141)
   b. "A-Hunting We Will Go" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 87)
   c. "The Muffin Man" (Boardman, Eunice, and Beth Landis. Exploring Music, Kindergarten, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1969. p. 50)

Large group activities (cont.)

d. Let the children select a song or songs to sing from ones they have sung during other story-activity hours.

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
Mystery box
Objects and materials for the mystery box
Three or four kinds of materials for collage pictures
Liquid white glue
Containers for glue
9" x 12" construction
Newspapers to cover gluing work area
Book, The Plant Sitter by Gene Zion (Harper)
Food for snack
Autoharp

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

9

Story-Activity Hour XX

Small group activities:

1. Name tag given to each child.

2. Area with children's books.

3. Area with puzzles.

4. Area with blocks for building, (big blocks, small blocks, or whatever is available).

5. Manipulative material, such as "Tinker Toys," that allows creative construction.

6. Area for gadget painting. Give children a collection of objects such as jar lids, paper cups, combs, forks, potato mashers, hair rollers, spools, blocks, etc. The child dips an object into a shallow container of tempera paint and then presses the object on his paper to print the object's shape. (When a child first paints this way, he may brush and rub with the objects as well as print with them. Let him experiment with different methods of painting.)

Large group activities:

7. Read Katy No Pocket.

8. Snack.

9. Music.
   a. "A-Hunting We Will Go" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 87)
   b. "The Wheels of the Bus" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955 pp. 28-29)
   c. "Eency Weency Spider" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 40-41)

Materials needed:

Name tags and pins
Children's books
Puzzles
Blocks
Manipulative material
Gadgets for painting
Two or three colors of tempera paint in shallow containers
12" x 18" newsprint paper
Newspapers to cover the painting table
Smocks or old shirts for children to wear when painting
Book, Katy No Pocket by Emmy Payne (Houghton)
Food for snack

Suggested order of activities:

1

2, 3, 4, 5, 6 (child selects what he wants to do and may move from one activity to another)

7

8

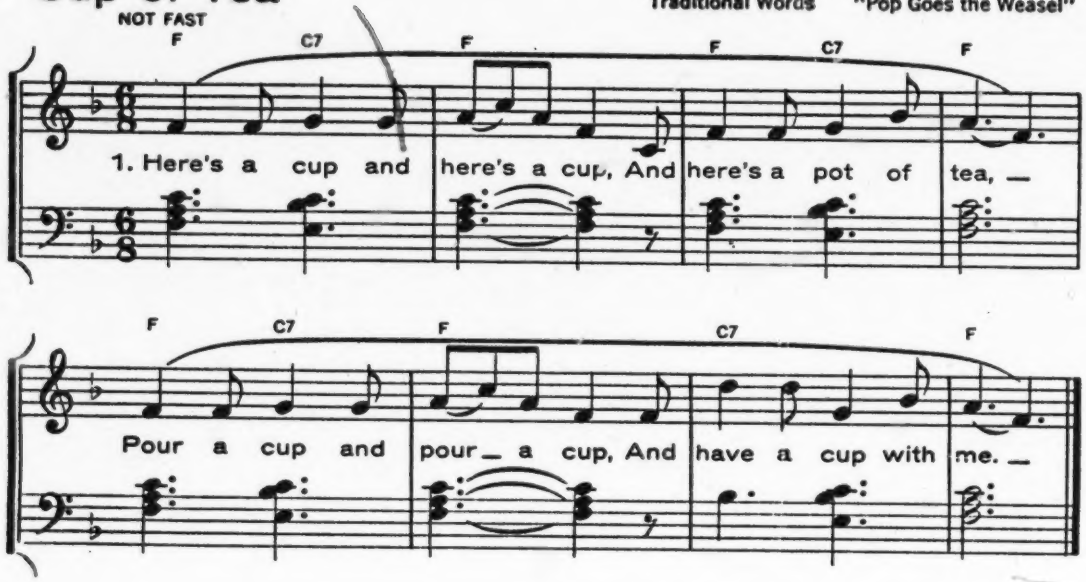
9

MUSIC FOR STORY-ACTIVITY HOURS

Cup of Tea

NOT FAST

Traditional Words "Pop Goes the Weasel"



Additional Stanzas by Walt MacDougald

2. Here's a book and here's a book,
And here's a boy to read it.
Open the book and turn the page
And read the book to me.

3. Here's a ball, a little red ball,
And here's a bat to bat it.
Throw the ball and throw the ball
And bat the ball to me.

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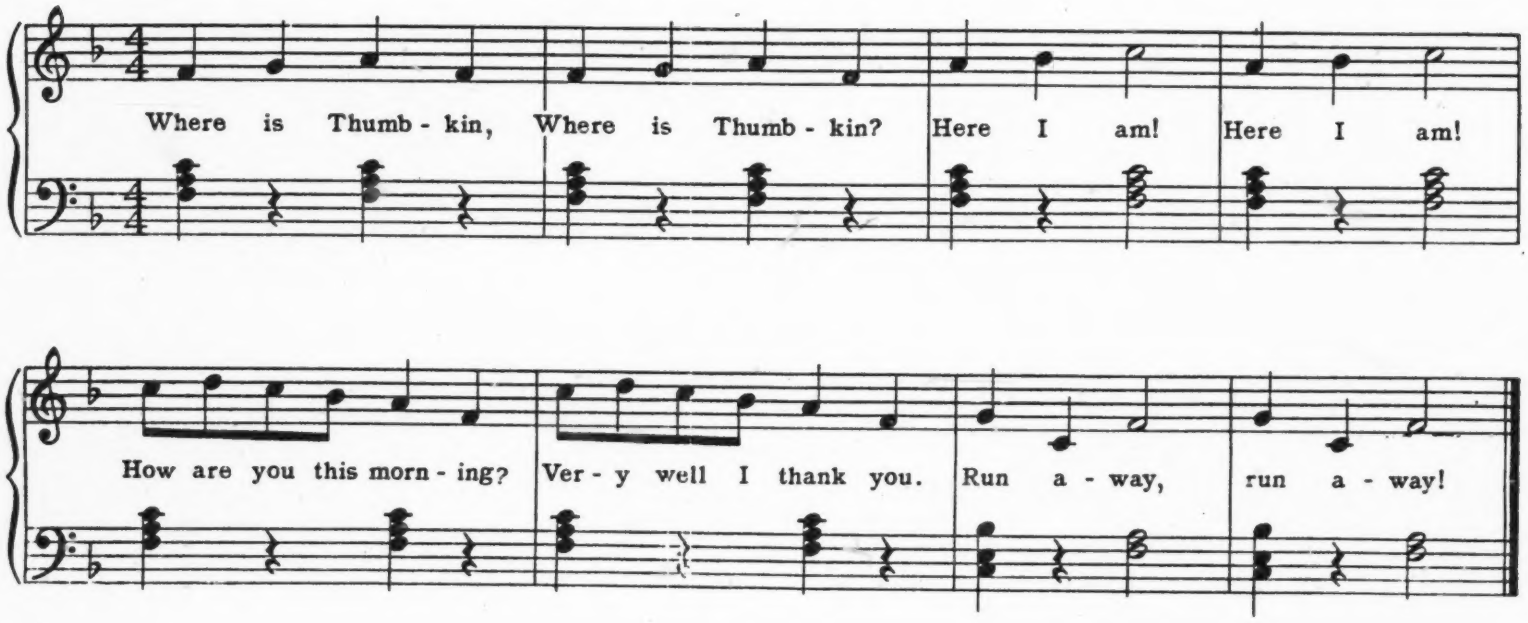
Where is thumbkin

French Folk Song
(Frère Jacques)

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Where is thumbkin?

Where is thumbkin?

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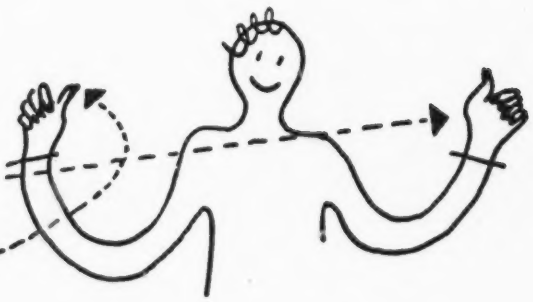
Here I am.

Here I am.



How are you this morning?

Very well. I thank you.

WIGGLE RIGHT THUMB

WIGGLE LEFT THUMB

Run away

Run away

SUBSTITUTE WHERE IS POINTER ETC.

Clapping Land

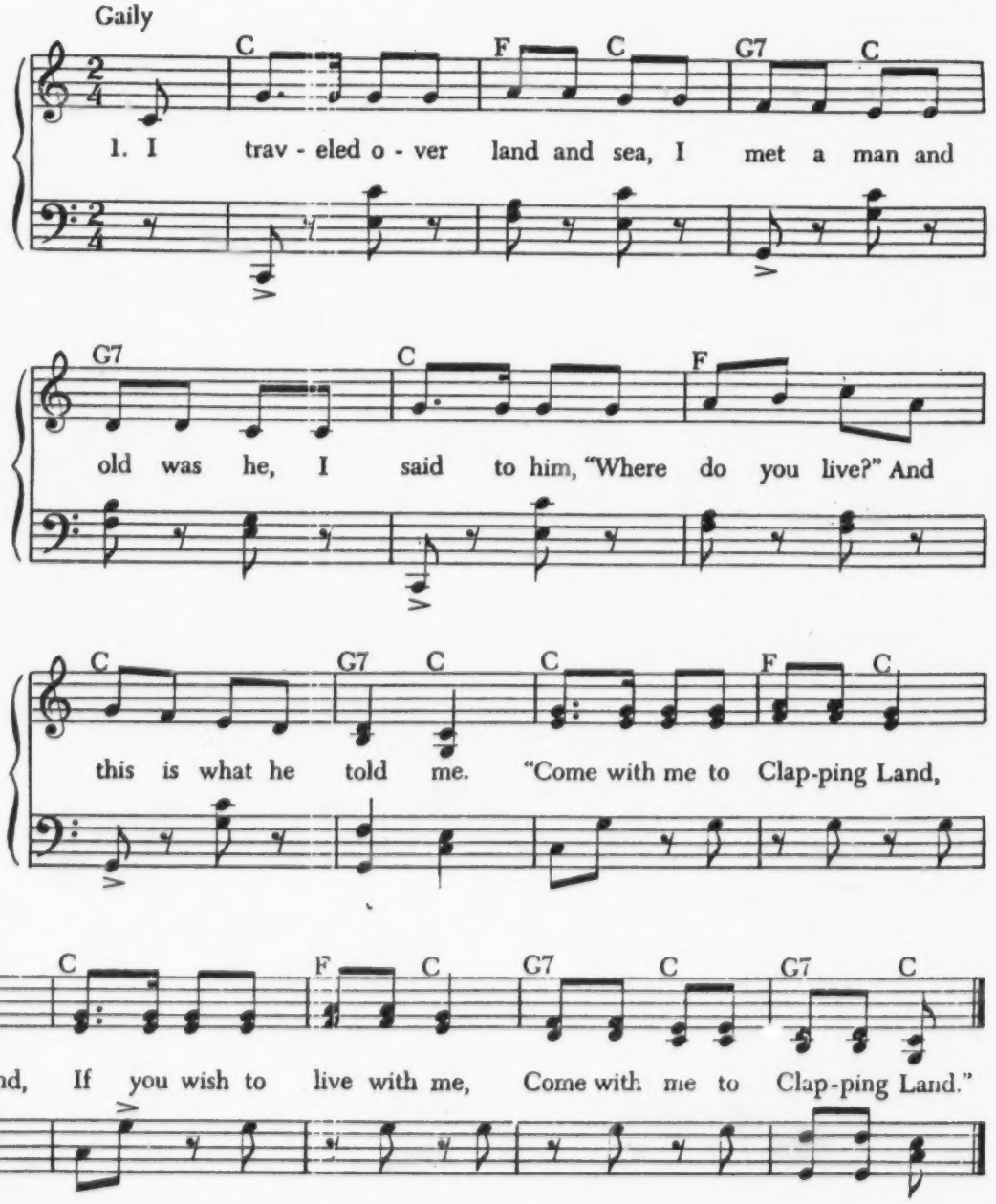
Danish Folk Song

Key: C Starting Tone: C (1)

Meter: $\frac{2}{4}$ ($\frac{2}{\text{J}}$)

When children know the song, they will wish to do the actions as suggested by the words of the refrain. Play the refrain in different ways. Ask the children to decide which land they are visiting, and to move appropriately according to each rhythm (skipping, tapping, etc.).

Change tempo and dynamics for "Stamping Land." Sing slowly, with strong accents. Sing or play the refrain in minor for "Nodding Land."

Extra verses: 2. Skipping Land 3. Tapping Land 4. Hopping Land 5. Nodding Land 6. Pointing Land 7. Stamping Land

Gaily
C F C G7 C
1. I trav - eled o - ver land and sea, I met a man and
G7 C F
old was he, I said to him, "Where do you live?" And
C G7 C C F C
this is what he told me. "Come with me to Clap-ping Land,
G7 C G7 C C F C G7 C G7 C
Clap-ping Land, Clap-ping Land, If you wish to live with me, Come with me to Clap-ping Land."

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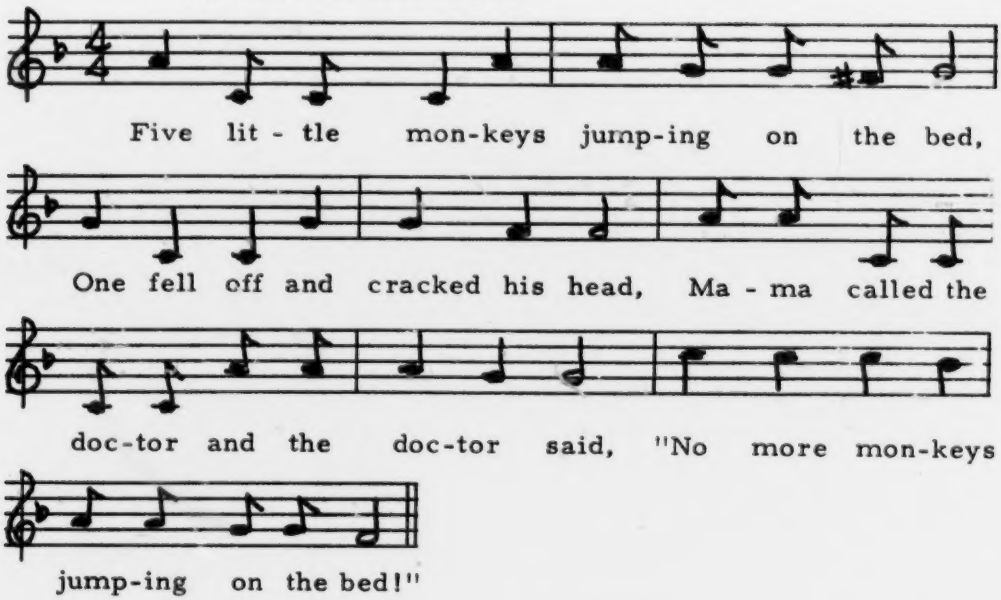
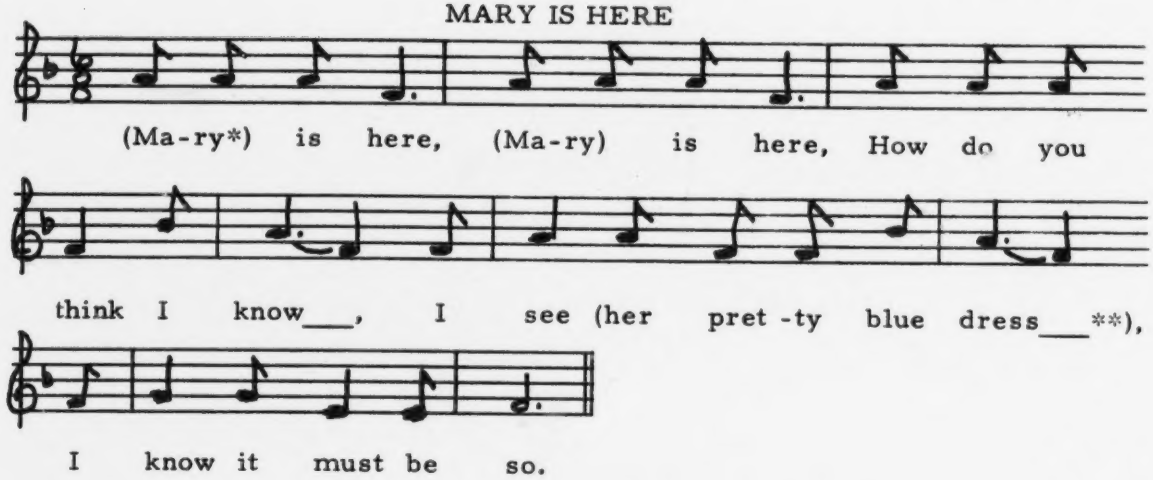
FIVE LITTLE MONKEYS


Five lit - tle mon-keys jump-ing on the bed,
One fell off and cracked his head, Ma - ma called the
doc-tor and the doc-tor said, "No more mon-keys
jump-ing on the bed!"

Actions:

Five little monkeys jumping on the bed,
(Hold up fingers to show how many)
One fell off and cracked his head, Ma-ma called the doctor
(Hold head with hands) (Dialing motion with one hand, other hand holding receiver to ear)
and the doctor said, "No more monkeys jumping on the bed!"
(Shake finger)

2. Four little monkeys...
3. Three little monkeys...
4. Two little monkeys...
5. One little monkey...

MARY IS HERE

* Substitute the name of a child in your group.

** Use something to describe the child. ("her new red shoes," "his pretty striped shirt," etc.)

Repeat the song using the names of the children in the group. Children usually like to hear their names in a song.

This song can be used to help children learn the names of other children. It also encourages children to observe and to learn colors or whatever is described in the song.

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Ten little Indians

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American Folk Song

1. John Brown had a lit - tle In - dian, John Brown had a lit - tle In - dian,

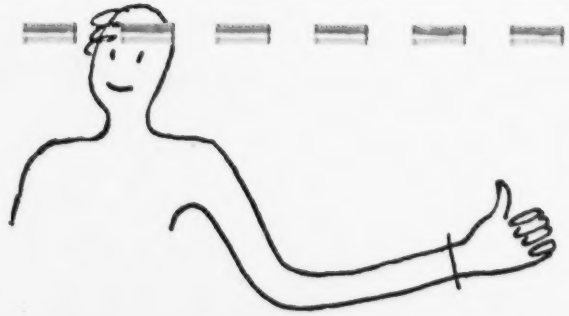
John Brown had a lit - tle In - dian, One lit - tle In - dian boy.

Chorus

Now there's one lit - tle, Two lit tle, Three lit - tle In - dians, Four lit - tle, Five lit - tle,

Six lit - tle In - dians, Seven lit - tle, eight lit - tle, Nine lit - tle In - dians, Ten lit - tle In - dian boys.

John Brown had a little Indian,
John Brown had a little Indian,
John Brown had a little Indian,
1 little Indian boy.



HOLD UP RIGHT THUMB AND THEN BRING UP EACH FINGER TO SUIT THE WORDS

Now there's 1 little, 2 little, 3 little Indians,
4 little, 5 little, 6 little Indians,
7 little, 8 little, 9 little Indians,
10 little Indian boys.

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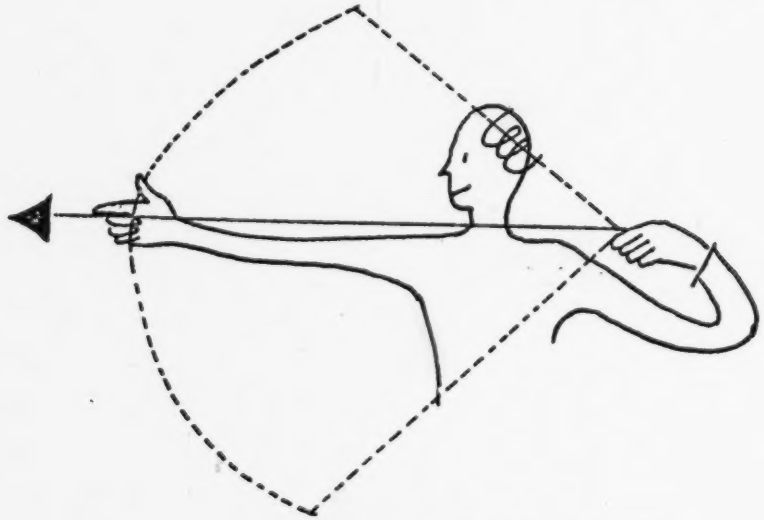
John Brown had a little tepee, etc.

SUBSTITUTE TEPEE FOR INDIAN



SUBSTITUTE BOW AND ARROW

John Brown had a bow and arrow, etc.

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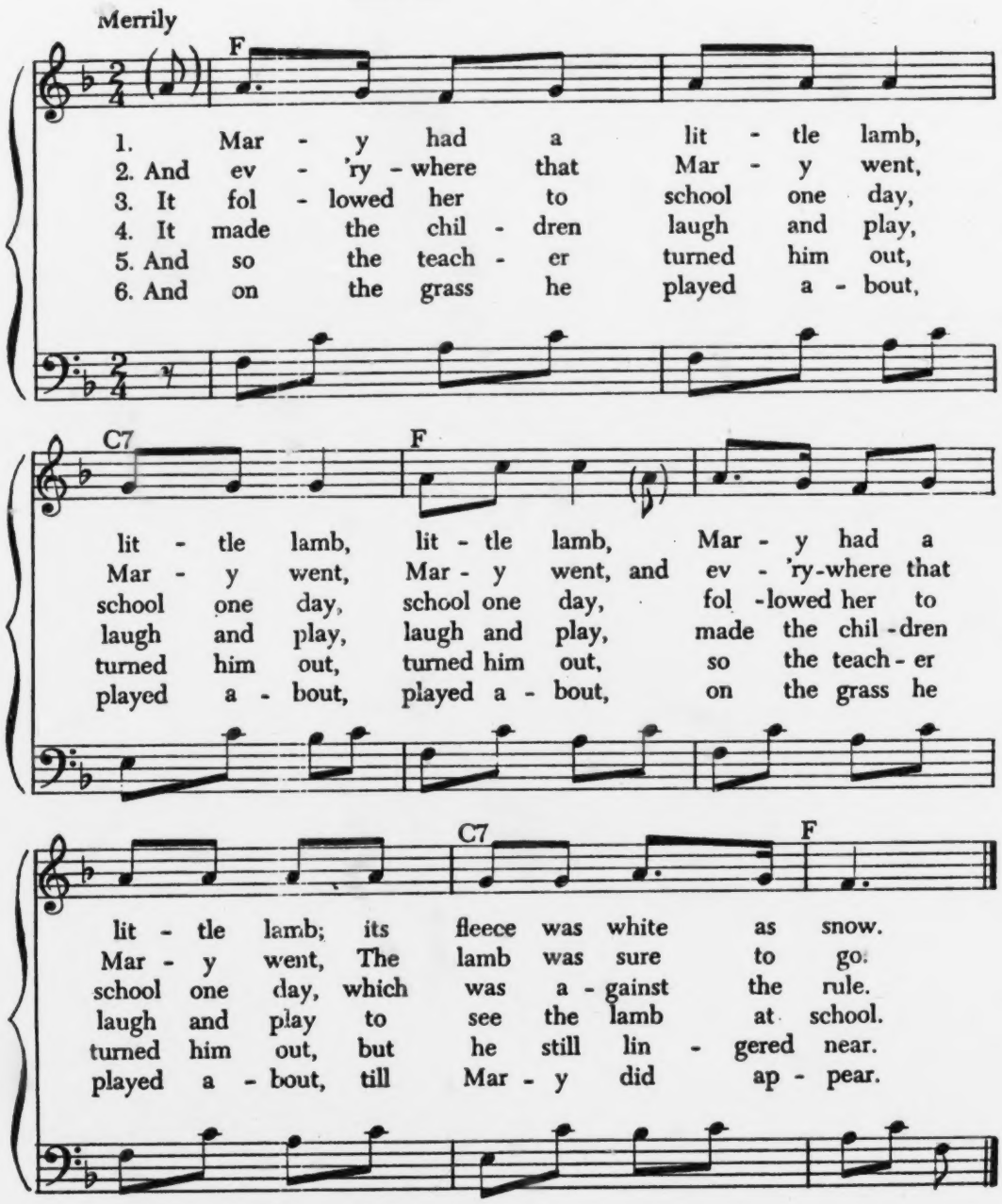
Mary Had a Little Lamb

Traditional

Merrily
F
1. Mar - y had a lit - tle lamb,
2. And ev - 'ry - where that Mar - y went,
3. It fol - lowed her to school one day,
4. It made the chil - dren laugh and play,
5. And so the teach - er turned him out,
6. And on the grass he played a - bout,
C7
F
lit - tle lamb, lit - tle lamb, Mar - y had a
Mar - y went, Mar - y went, and ev - 'ry-where that
school one day, school one day, fol - lowed her to
laugh and play, laugh and play, made the chil - dren
turned him out, turned him out, so the teach - er
played a - bout, played a - bout, on the grass he
C7
F
lit - tle lamb; its fleece was white as snow.
Mar - y went, The lamb was sure to go.
school one day, which was a - gainst the rule.
laugh and play to see the lamb at school.
turned him out, but he still lin - gered near.
played a - bout, till Mar - y did ap - pear.

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The Muffin Man

Traditional English Song

Key: A♭ Starting Tone: E♭ (5)
Autoharp Key: G Starting Tone: D (5)
Meter: C $\left(\frac{4}{4}\right)$

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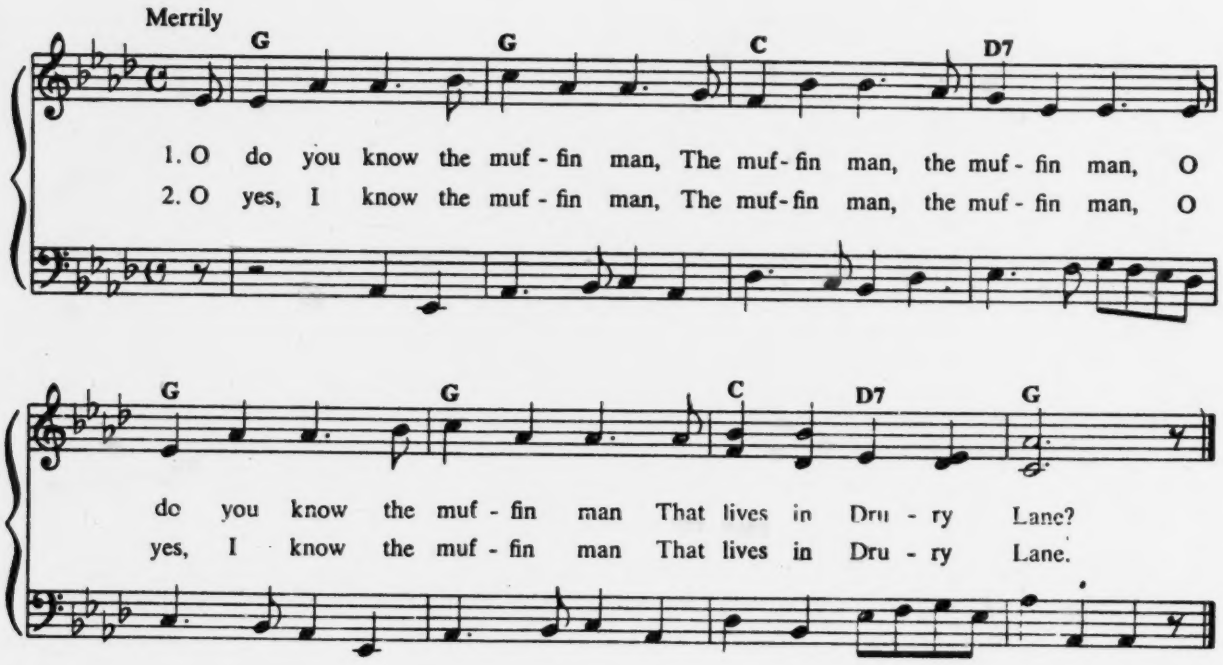
Merrily
G
G
C
D7
1. O do you know the muf - fin man, The muf - fin man, the muf - fin man, O
2. O yes, I know the muf - fin man, The muf - fin man, the muf - fin man, O
G
G
C
D7
G
do you know the muf - fin man That lives in Dru - ry Lane?
yes, I know the muf - fin man That lives in Dru - ry Lane.

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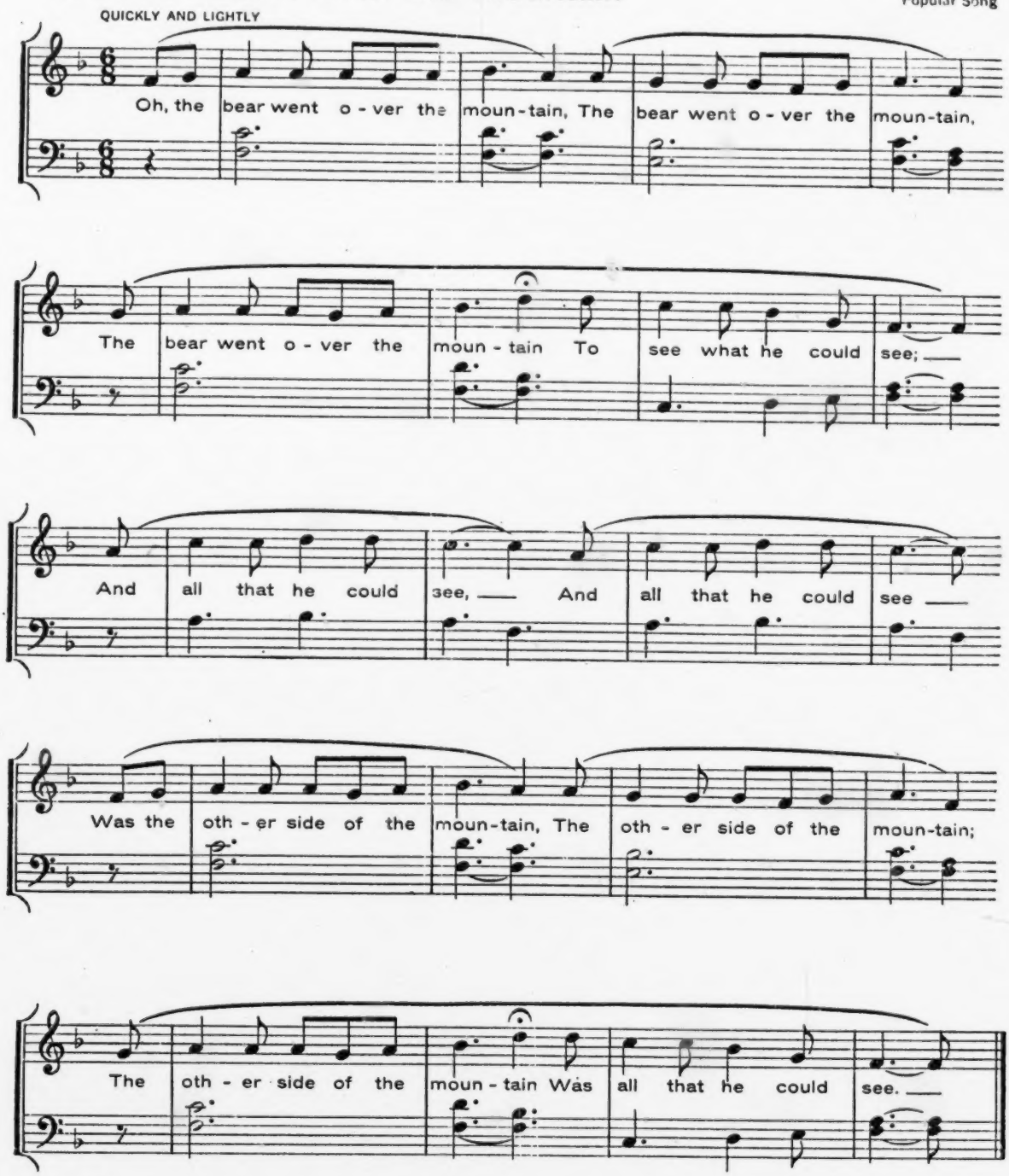
The Bear Went Over the Mountain

Popular Song

QUICKLY AND LIGHTLY
Oh, the bear went o - ver the moun-tain, The bear went o - ver the moun-tain,
The bear went o - ver the moun - tain To see what he could see; —
And all that he could see, — And all that he could see —
Was the oth - er side of the moun-tain, The oth - er side of the moun-tain;
The oth - er side of the moun - tain Was all that he could see. —

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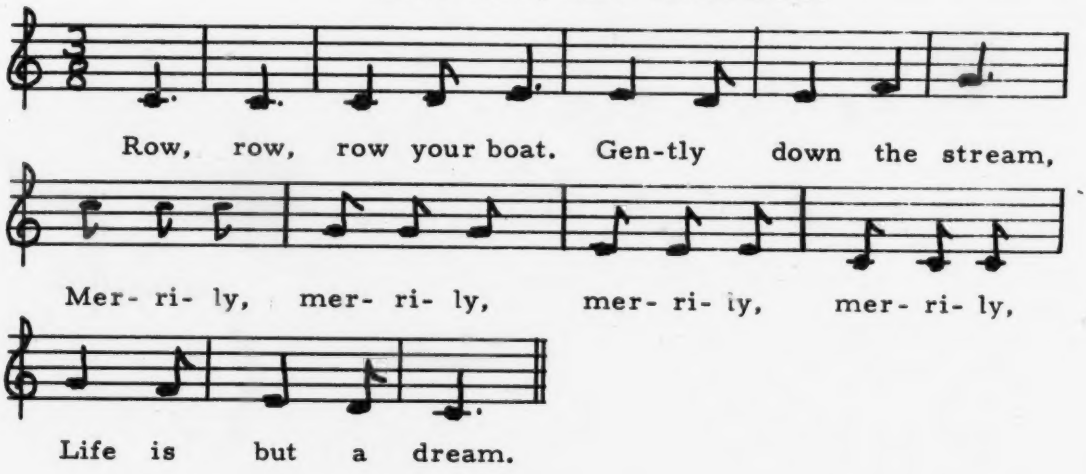
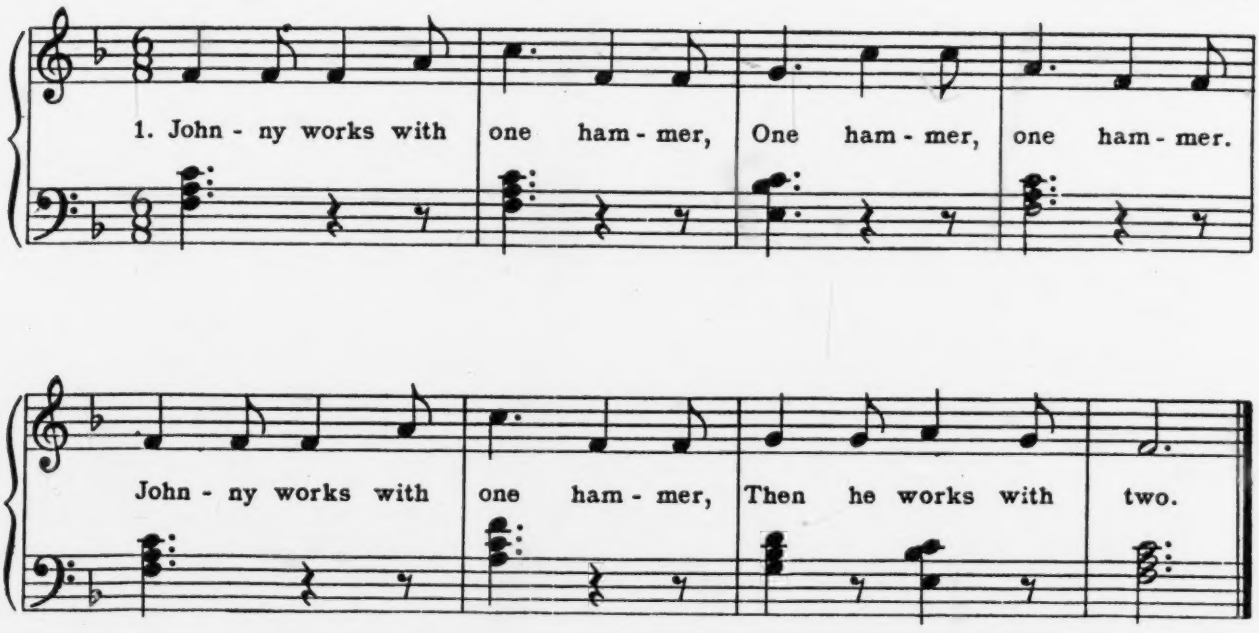
ROW, ROW, ROW YOUR BOAT



Johnny works with one hammer

Folk Song



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Johnny works with 1 hammer,
One hammer, one hammer,
Johnny works with one hammer,
Then he works with 2!

POUND RIGHT FIST ON RIGHT KNEE

POUND BOTH FISTS ON CORRESPONDING KNEES

Johnny works with 2 hammers,
Two hammers, two hammers,
Johnny works with two hammers,
Then he works with 3!

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Johnny works with 3 hammers,
Three hammers, three hammers,
Johnny works with three hammers,
Then he works with 4!

TAP RIGHT FOOT ALONG WITH FISTS

TAP BOTH FEET ALONG WITH FISTS

Johnny works with 4 hammers,
Four hammers, four hammers,
Johnny works with four hammers,
Then he works with 5!

MOVE HEAD FORWARD AND BACKWARD ALONG WITH OTHER MOVEMENTS

... Johnny works with 5 hammers, etc.
Then he goes to sleep.

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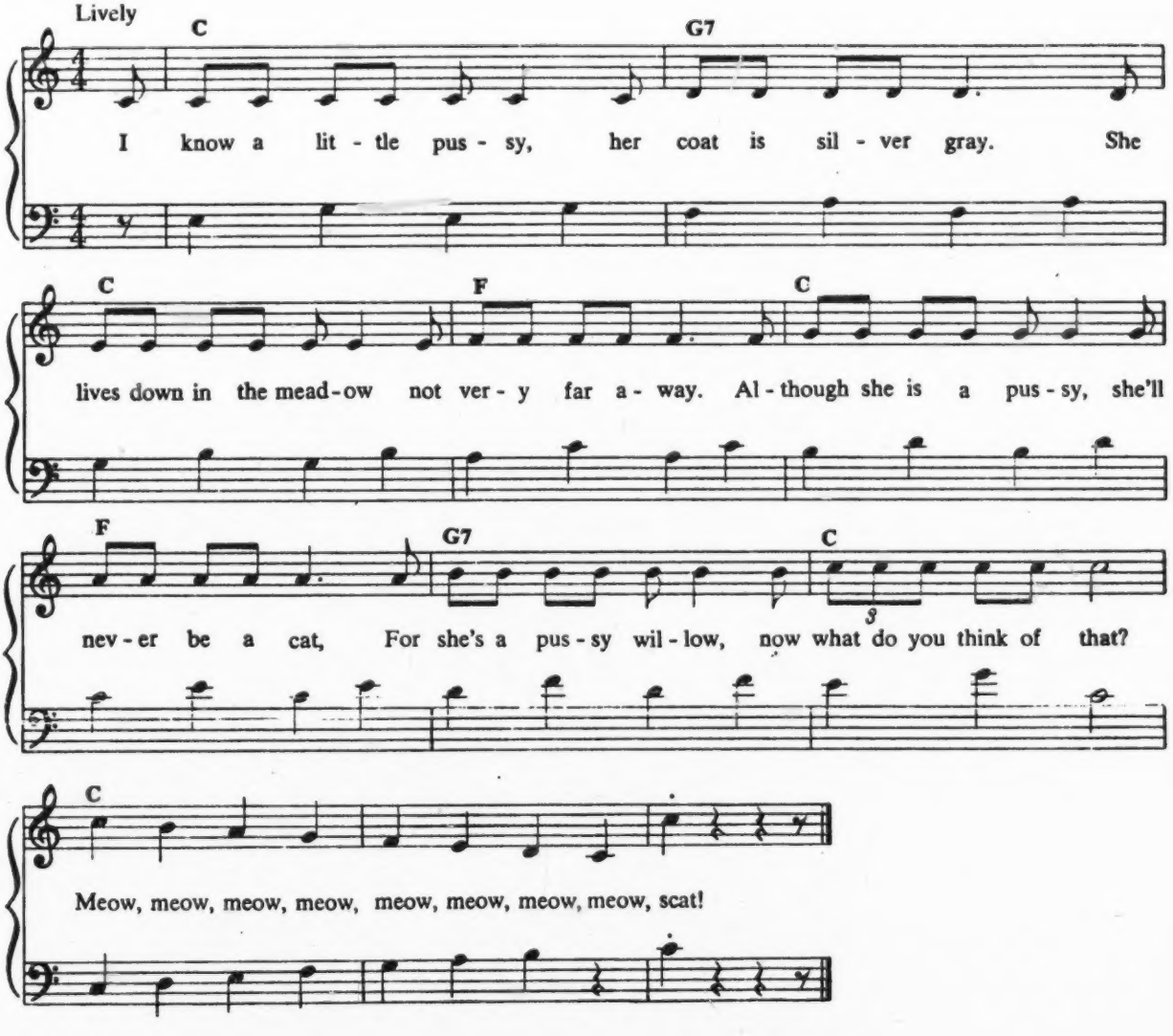
Pussy Willow

Traditional

Key: C Starting Tone: C (1)

Meter: $\frac{4}{4}$ $\left(\frac{4}{4}\right)$

Lively
C
G7
I know a lit - tle pus - sy, her coat is sil - ver gray. She
C
F
C
lives down in the mead-ow not ver - y far a - way. Al - though she is a pus - sy, she'll
F
G7
C
3
nev - er be a cat, For she's a pus - sy wil - low, now what do you think of that?
C
Meow, meow, meow, meow, meow, meow, meow, meow, scat!

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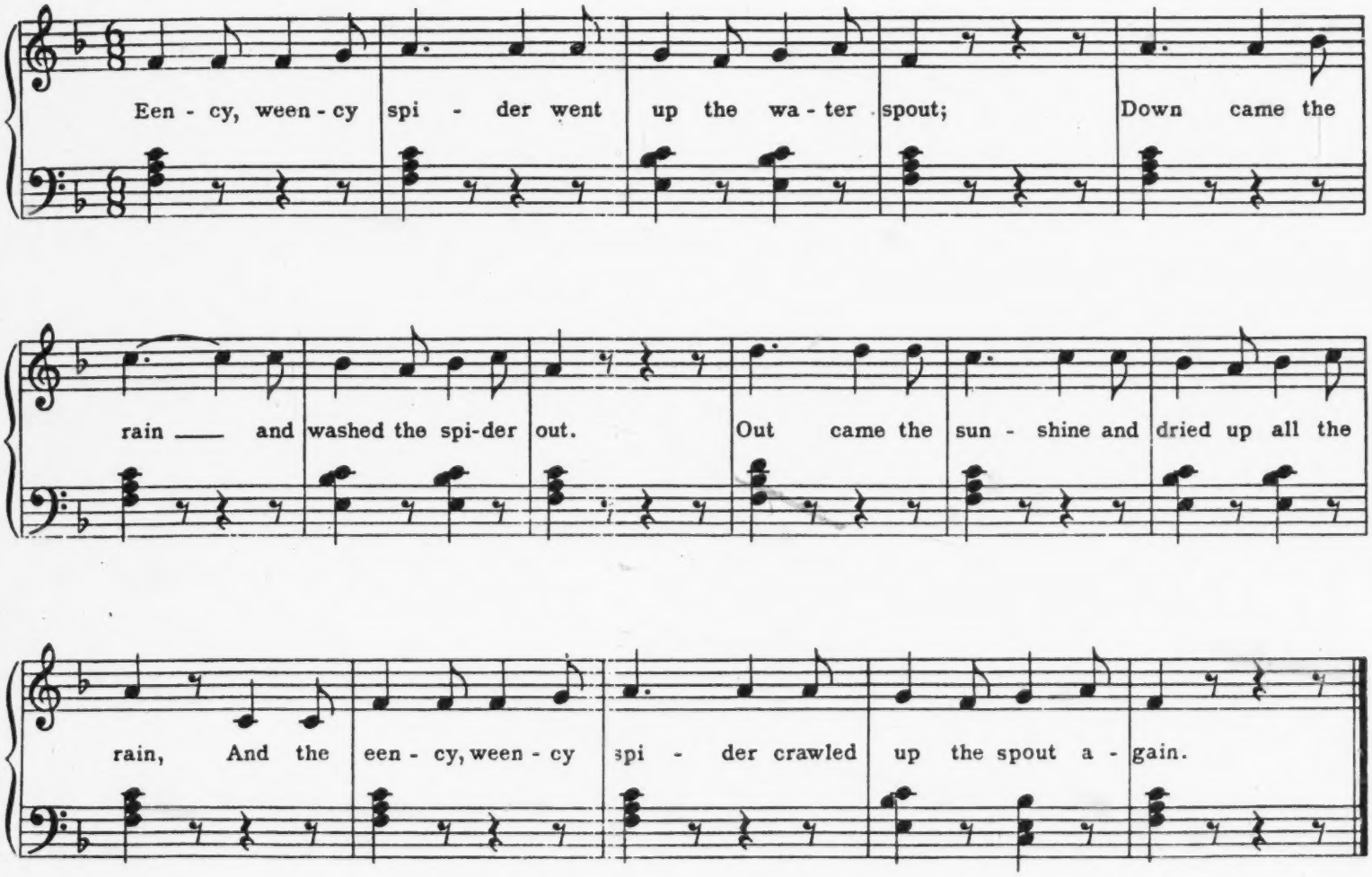
Eency-weency spider

Southern Folk Song

Een - cy, ween - cy spi - der went up the wa - ter spout; Down came the
rain ___ and washed the spi-der out. Out came the sun - shine and dried up all the
rain, And the een - cy, ween - cy spi - der crawled up the spout a - gain.

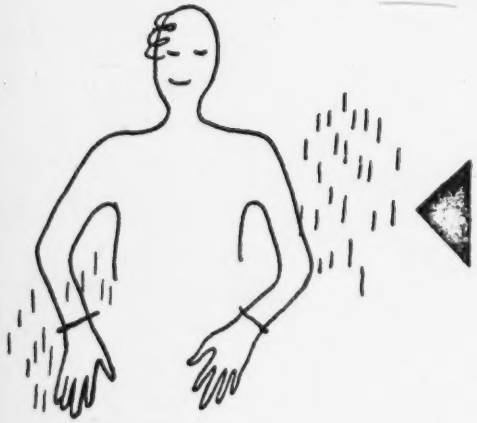
Eency-weency spider,
went up the water spout.

THUMB TO POINTER

POINTER TO THUMB

THUMB TO POINTER ETC.

CONTINUE REPEATING PREVIOUS ACTIONS

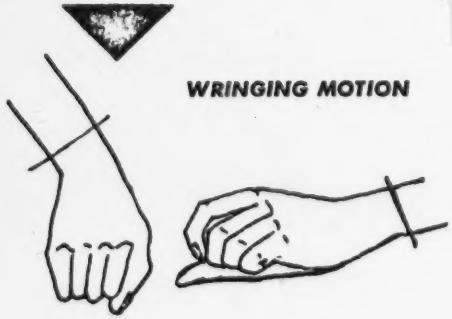


Down came the rain
and washed the spider out!

BRING HANDS UP AND DOWN

BRING HANDS TOGETHER AND APART

Out came the sunshine
and dried up all the rain ....



WRINGING MOTION

And the eency-weency spider
crawled up the spout again!

EENCY WEENCY SPIDER MOTION

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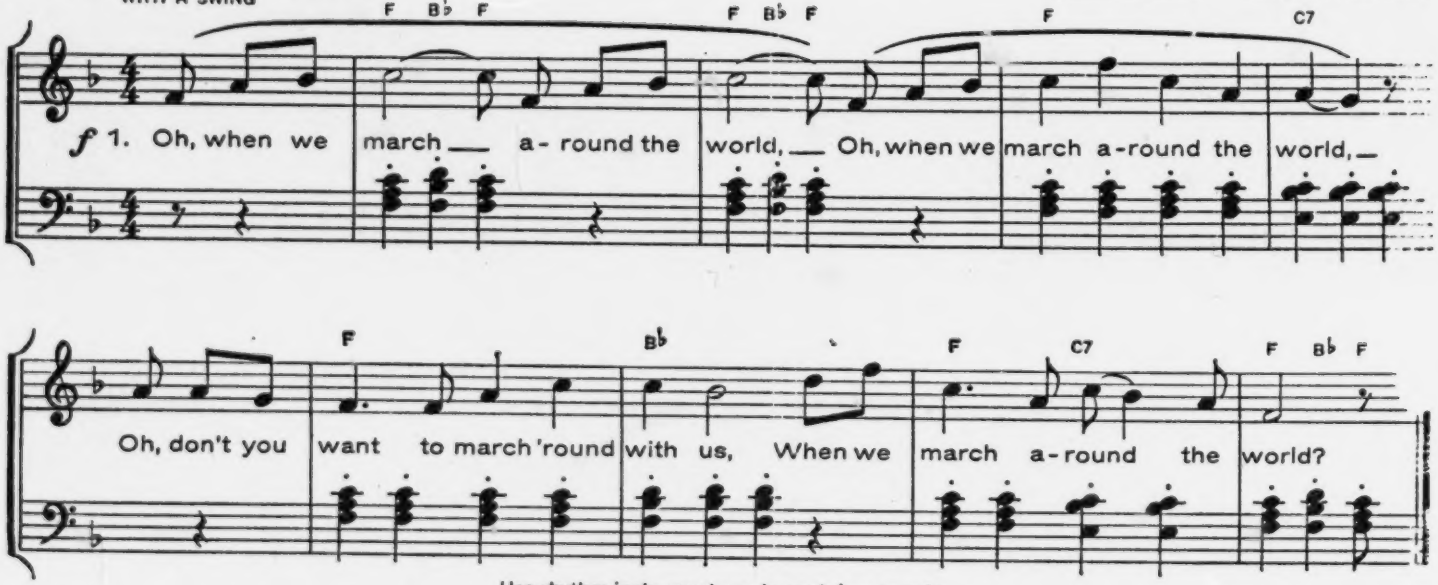
When We March

WITH A SWING

Adapted Words American Folk Tune

F B♭ F F B♭ F F C7
f 1. Oh, when we march a-round the world, Oh, when we march a-round the world,
F B♭ F C7 F B♭ F
Oh, don't you want to march 'round with us, When we march a-round the world?

Use rhythm instruments and march in a parade.

2. Oh, when we clap ( ) our hands like this ( ).
3. Oh, when we jump ( ) our feet like this ( ).
4. Oh, when we wave our hands up high.
5. Oh, when we skip around the moon.

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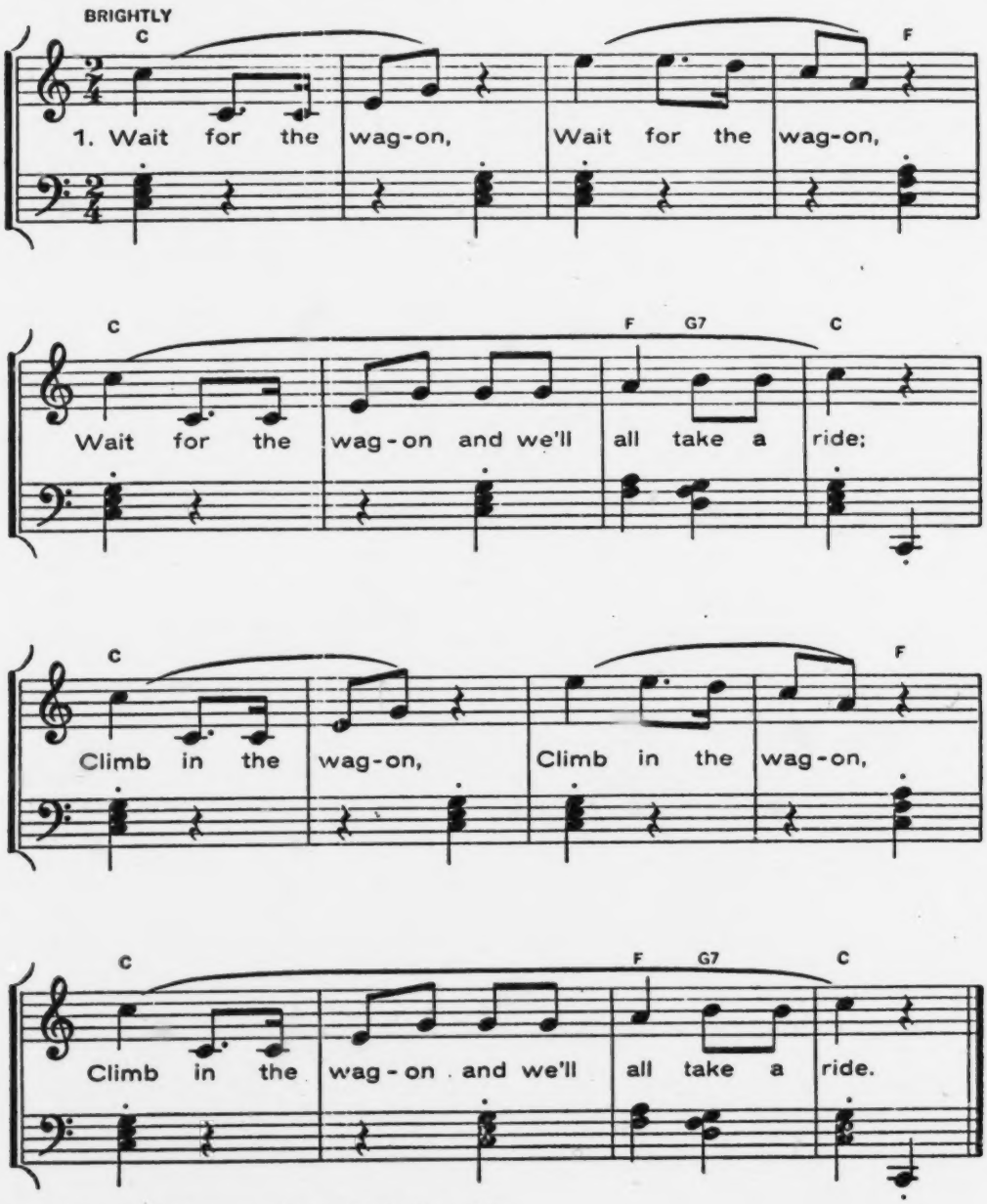
Wait for the Wagon

Adapted Words Music by R. B. Buckley 120

2. Wait for the airplane, etc., and we'll all take a ride;
Get in the airplane, etc., and we'll all take a ride.

3. Wait for the steamboat, etc., and we'll all take a ride;
Sail on the steamboat and we'll all take a ride.

4. Wait for the fire truck, etc., and we'll all take a ride;
Sit in the fire truck and we'll all take a ride.

Some child may pretend to be the wagon, airplane, steamboat, or the fire truck and lead the rest.

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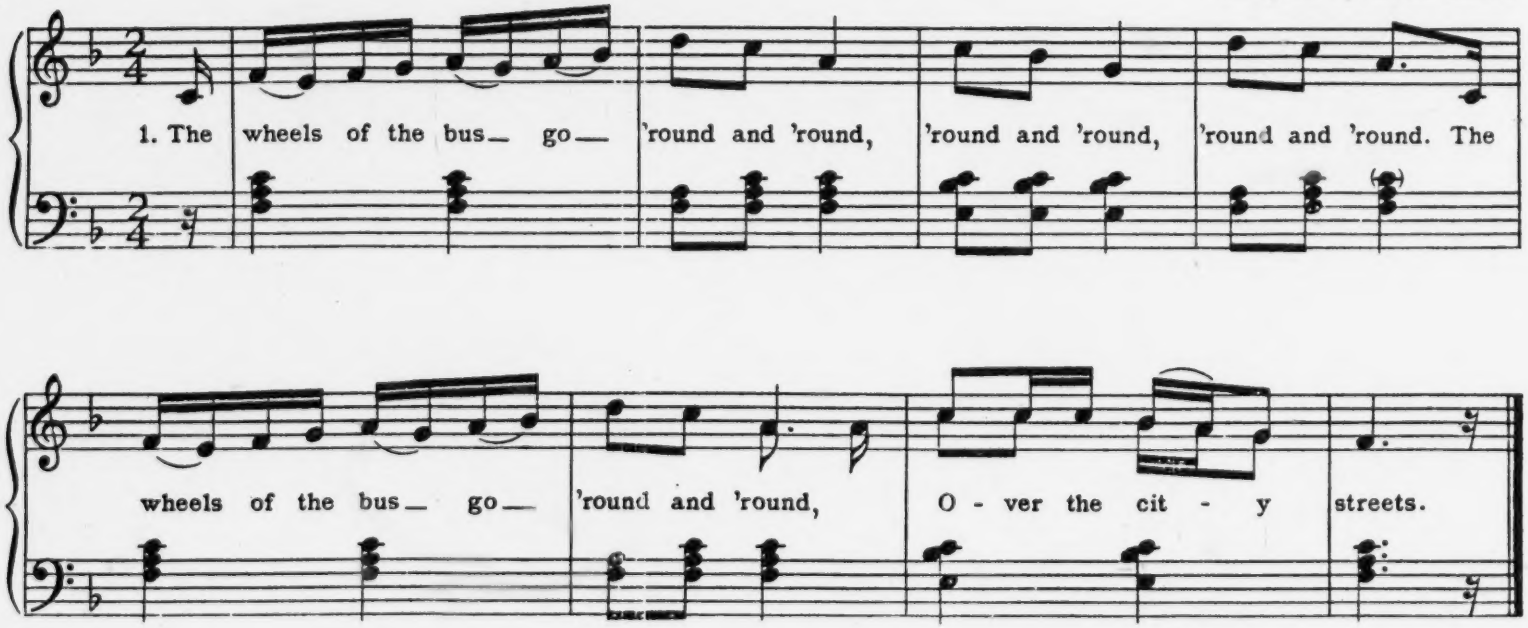
The wheels of the bus

German Folk Song
Adapted by Elsie Smith

1. The wheels of the bus— go— 'round and 'round, 'round and 'round, 'round and 'round. The
wheels of the bus— go— 'round and 'round, O - ver the cit - y streets.

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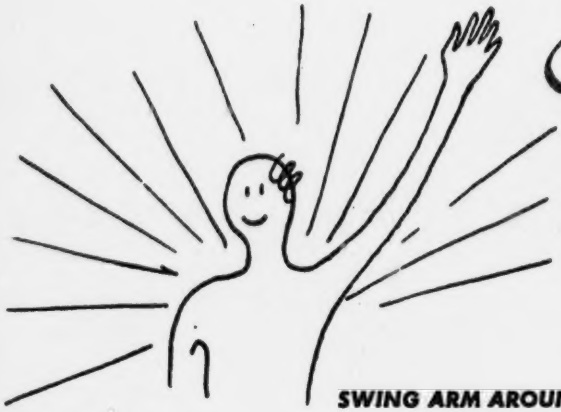
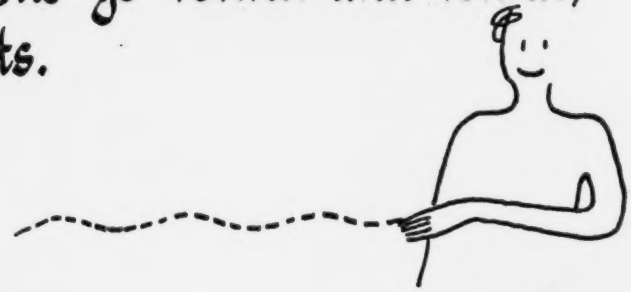


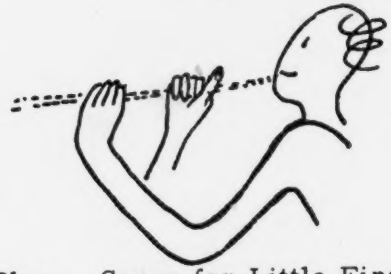
The wheels of the bus go round and round,
Round and round, round and round,
The wheels of the bus go round and round,
Over the city streets.

SWING ARM AROUND IN CIRCLE



MOVE HAND ALONG

The horn on the bus goes toot, toot, toot,
Toot, toot, toot, toot, toot, toot,
The horn on the bus goes toot, toot, toot,
At all the buses it meets.



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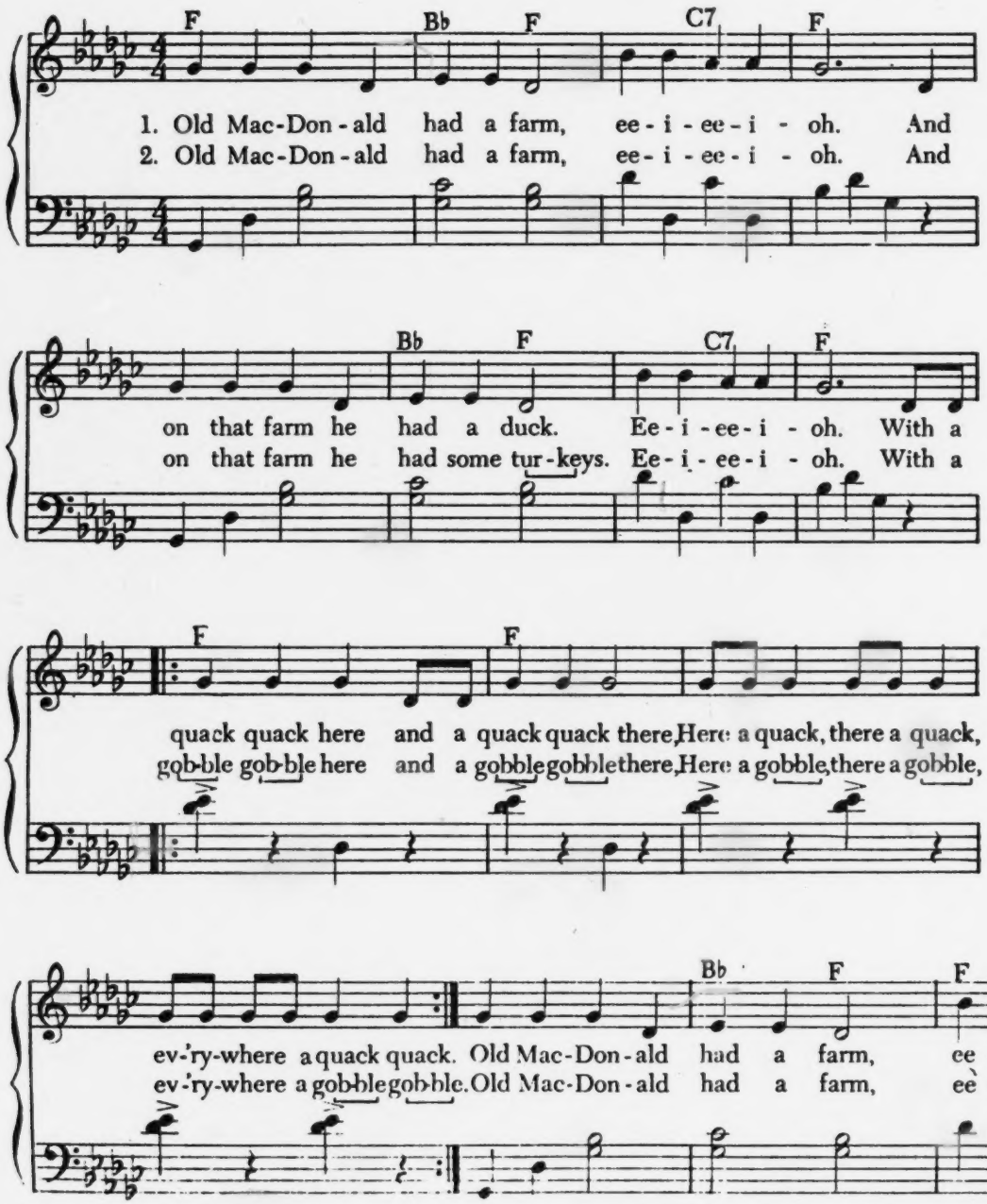
The people on the bus go up and down,
Up and down, up and down,
The people on the bus go up and down,
While bouncing on their seats.

BOUNCE BODY UP AND DOWN ON SEAT

F Bb F C7 F
1. Old Mac-Don-ald had a farm, ee-i-ee-i-oh. And
2. Old Mac-Don-ald had a farm, ee-i-ee-i-oh. And
Bb F C7 F
on that farm he had a duck. Ee-i-ee-i-oh. With a
on that farm he had some tur-keys. Ee-i-ee-i-oh. With a
F F
quack quack here and a quack quack there, Here a quack, there a quack,
gob-ble gob-ble here and a gobble gobble there, Here a gobble, there a gobble,
Bb F F C7 F
ev-'ry-where a quack quack. Old Mac-Don-ald had a farm, ee-i-ee-i-oh.
ev-'ry-where a gobble gobble. Old Mac-Don-ald had a farm, ee-i-ee-i-oh.

Old MacDonald (10-11)

Traditional

Key: G♭ Starting Tone: G♭ (1)
Autoharp Key: F Starting Tone: F (1)

Meter: $\frac{4}{4}$ ($\frac{4}{\text{J}}$)

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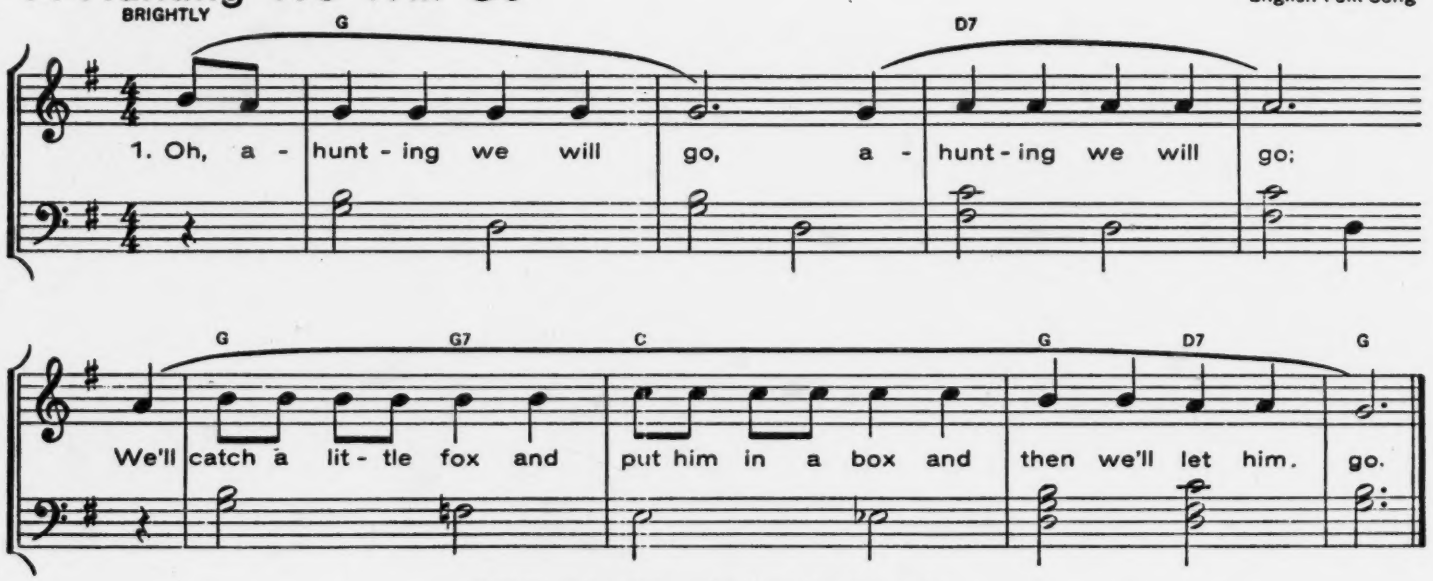
A-Hunting We Will Go

English Folk Song


BRIGHTLY
G
D7
1. Oh, a - hunt - ing we will go, a - hunt - ing we will go;
G
G7
C
G
D7
G
We'll catch a lit - tle fox and put him in a box and then we'll let him. go.

2. We'll catch a little squirrel and give it to a girl.
3. We'll catch a little dog and put it on a log.
4. We'll catch a little fish and put it in a dish.
5. We'll catch a little mouse and take it in the house.
6. We'll catch a little pig and make it do a jig.

Can your children think up additional stanzas?

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American Book Company
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"Cup of Tea" (Berg, Richard C., et al. Music for Young Americans, Book I. New York: American Book Company, 1959. p. 21)

"The Bear Went Over the Mountain" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. pp. 84-85)

"When We March" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 52)

"Wait for the Wagon" (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 36)

"A-Hunting We Will Go (Berg, Richard C., et al. Music for Young Americans, Kindergarten. New York: American Book Company, 1959. p. 87)

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"Clapping Land" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart, and Winston, Inc., 1966. p. 2)

"Mary Had a Little Lamb" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart, and Winston, Inc., 1966. p. 134)

"The Muffin Man" (Boardman, Eunice, and Beth Landis. Exploring Music, Kindergarten, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1969. p. 50)

"Pussy Willow" (Boardman, Eunice, and Beth Landis. Exploring Music, Kindergarten, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 134)

"Old MacDonald" (Boardman, Eunice, and Beth Landis. Exploring Music I, Teacher's Reference Book. New York: Holt, Rinehart and Winston, Inc., 1966. p. 141)

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"Where Is Thumbkin" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. (New York: G. Schirmer, 1955. pp. 14-15)

"Ten Little Indians" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. p. 36-37)

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"Eency Weency Spider" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 40-41)

"The Wheels of the Bus" (Miller, Mary, and Paula Zajan. Finger Play...Songs for Little Fingers. New York: G. Schirmer, 1955. pp. 28-29)

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"Skip to My Lou" (Mursell, James L., et al. Music Through the Day, Teacher's Book One. New York: Silver Burdett Company, 1962. p. 68)